HANDEL

MOZART BEETHOVEN HAYDN

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NOVELLO'S ORIGINAL OCTAVO EDITION.

HANDEL'S

ODE ON

S^T CECILIA'S DAY.

EDITED BY VINCENT NOVELLO.

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LONDON: NOVELLO, EWER & C^O

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NOVELLO'S ORIGINAL OCTAVO EDITION.

ODE ON

ST. CECILIA'S DAY,

IN VOCAL SCORE,

COMPOSED IN THE YEAR 1736, BY

G. F. HANDEL.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY

VINCENT NOVELLO.

Ent. Sta. Hall.

Price in paper cover, 1s. 6d.
,, *scarlet cloth*, 3s.

LONDON:
NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)
NEW YORK: J. L. PETERS, 599, BROADWAY.

Chorus Parts of the above work may also be had, price 2s. 6d. the set.

NOVELLO, EWER AND CO.,
TYPOGRAPHICAL MUSIC AND GENERAL PRINTERS,
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432417

ODE

ON

ST. CECILIA'S DAY.

MAY 18 1960

No. 1.—OVERTURE.

No. 2.—RECIT.—Tenor.

From Harmony, from heavenly Harmony,
This universal frame began.

No. 3.—RECIT.—*Accompanied.*—Tenor.

When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard on high,
Arise, arise, ye more than dead;
Then cold and hot, and moist and dry,
In order to their station leap,
And Music's pow'r obey.

No. 4.—CHORUS.

From Harmony, from heav'nly Harmony,
This universal frame began.
From harmony to harmony,
Thro' all the compass of the notes it ran,
The Diapason closing full in Man.

No. 5.—AIR.—Soprano.

What passion cannot Music raise and quell?
When Jubal struck the corded shell,
His list'ning brethren stood around,
And, won'dring, on their faces fell,
To worship the celestial sound.
Less than a god they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly and so well.

No. 6.—AIR (Tenor) and CHORUS.

The trumpet's loud clangor excites us to arms,
With shrill notes of anger and mortal alarms.
The double, double, double beat
Of the thund'ring drum,
Cries hark! the foes come.
Charge, charge, 'tis too late to retreat.

No. 7.—MARCH.

No. 8.—AIR.—Soprano.

The soft complaining Flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling Lute.

No. 9.—AIR.—Tenor.

Sharp Violins proclaim
Their jealous pangs and desperation.
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair disdainful dame.

No. 10.—AIR.—Soprano.

But oh! what art can teach,
What human heart can reach
The sacred Organ's praise?
Notes inspiring holy love,
Notes that wing their heav'nly ways,
To join the choirs above.

No. 11.—AIR.—Soprano.

Orpheus could lead the savage race,
And trees, uprooted, left their place,
Sequacious of the Lyre.

No. 12.—RECIT.—*Accomp.*—Soprano.

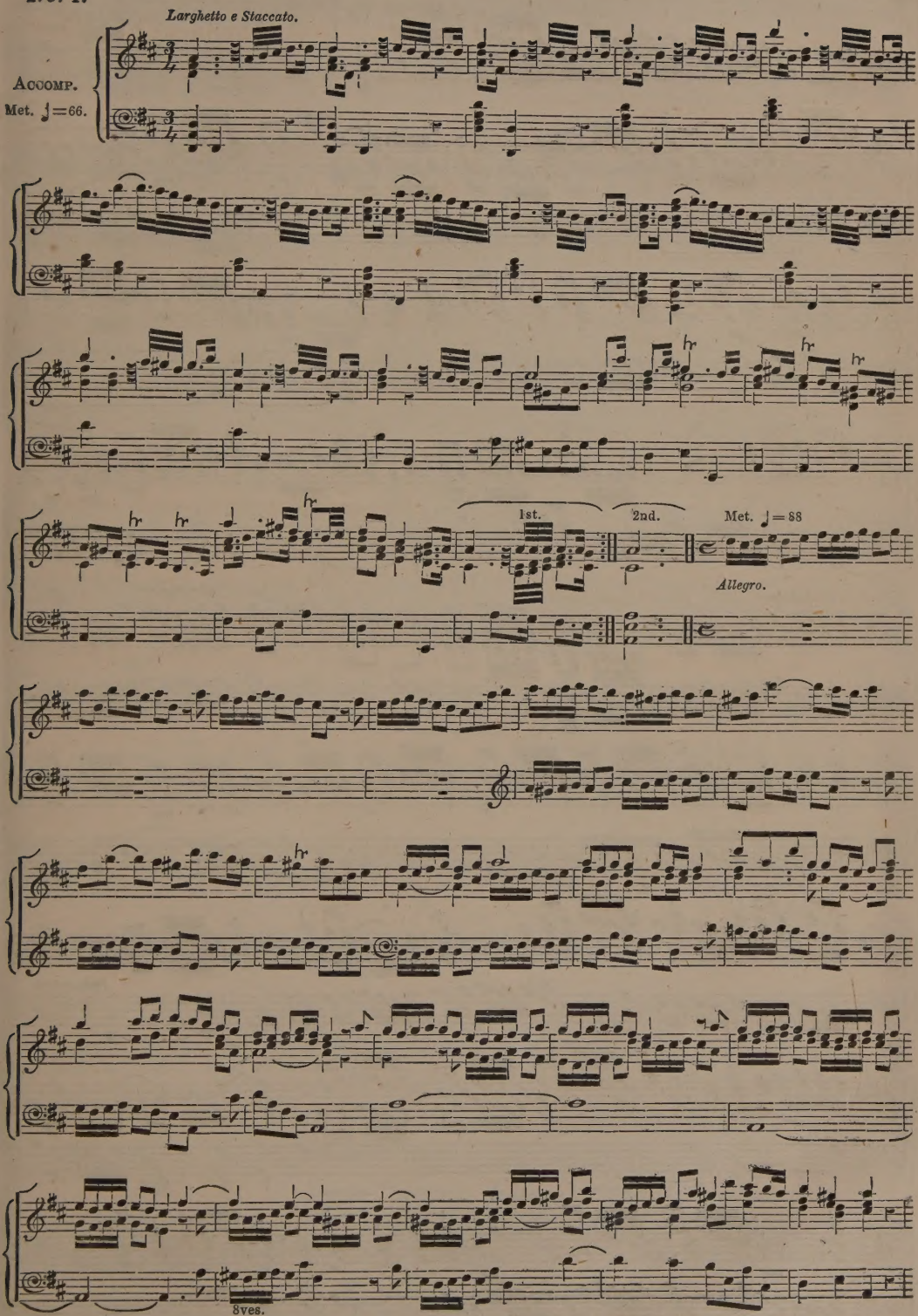
But bright Cecilia rais'd the wonder high,
When to her organ vocal breath was giv'n;
An angel heard,
And straight appear'd,
Mistaking Earth for Heaven.

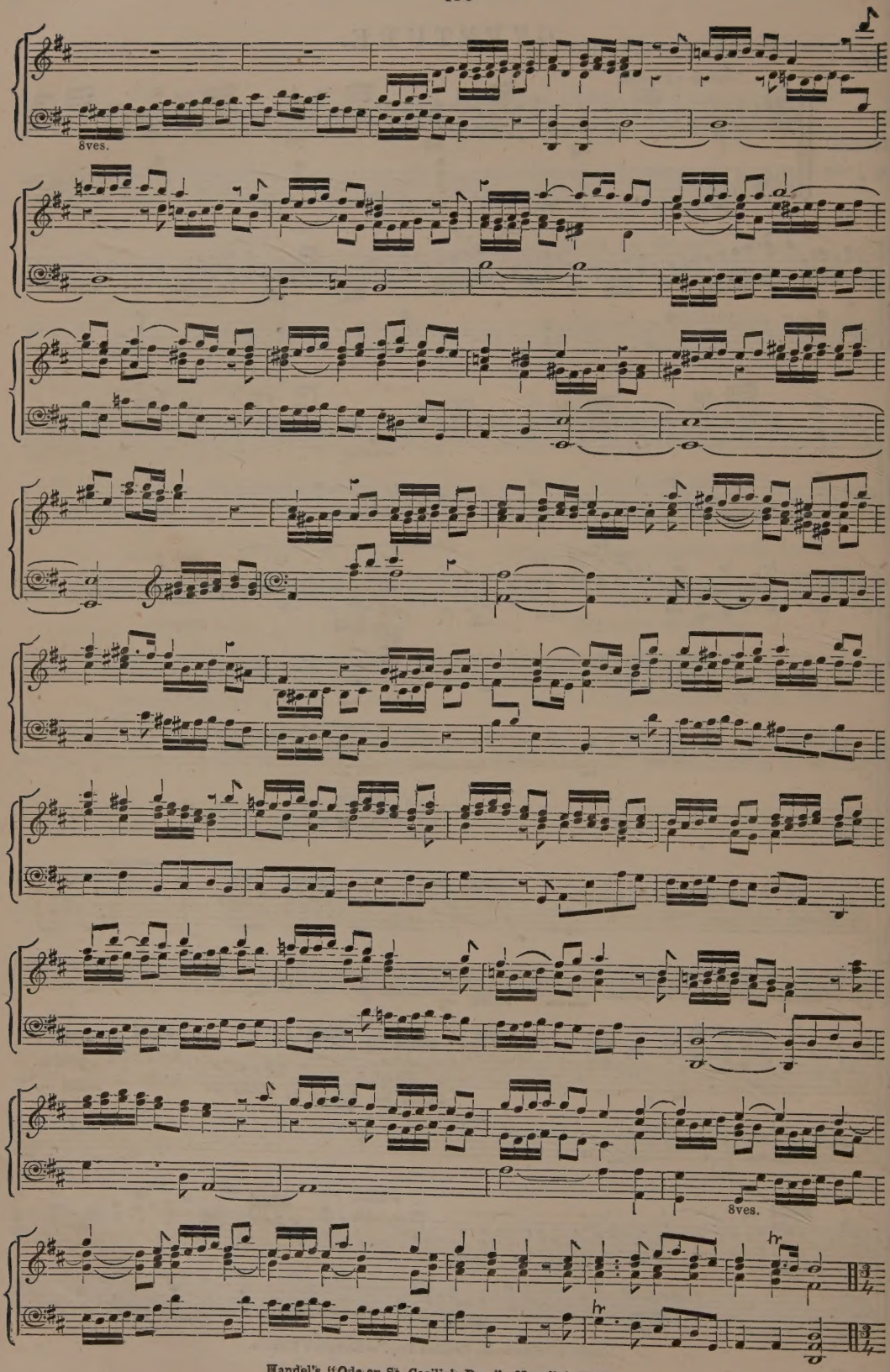
No. 13.—CHORUS.

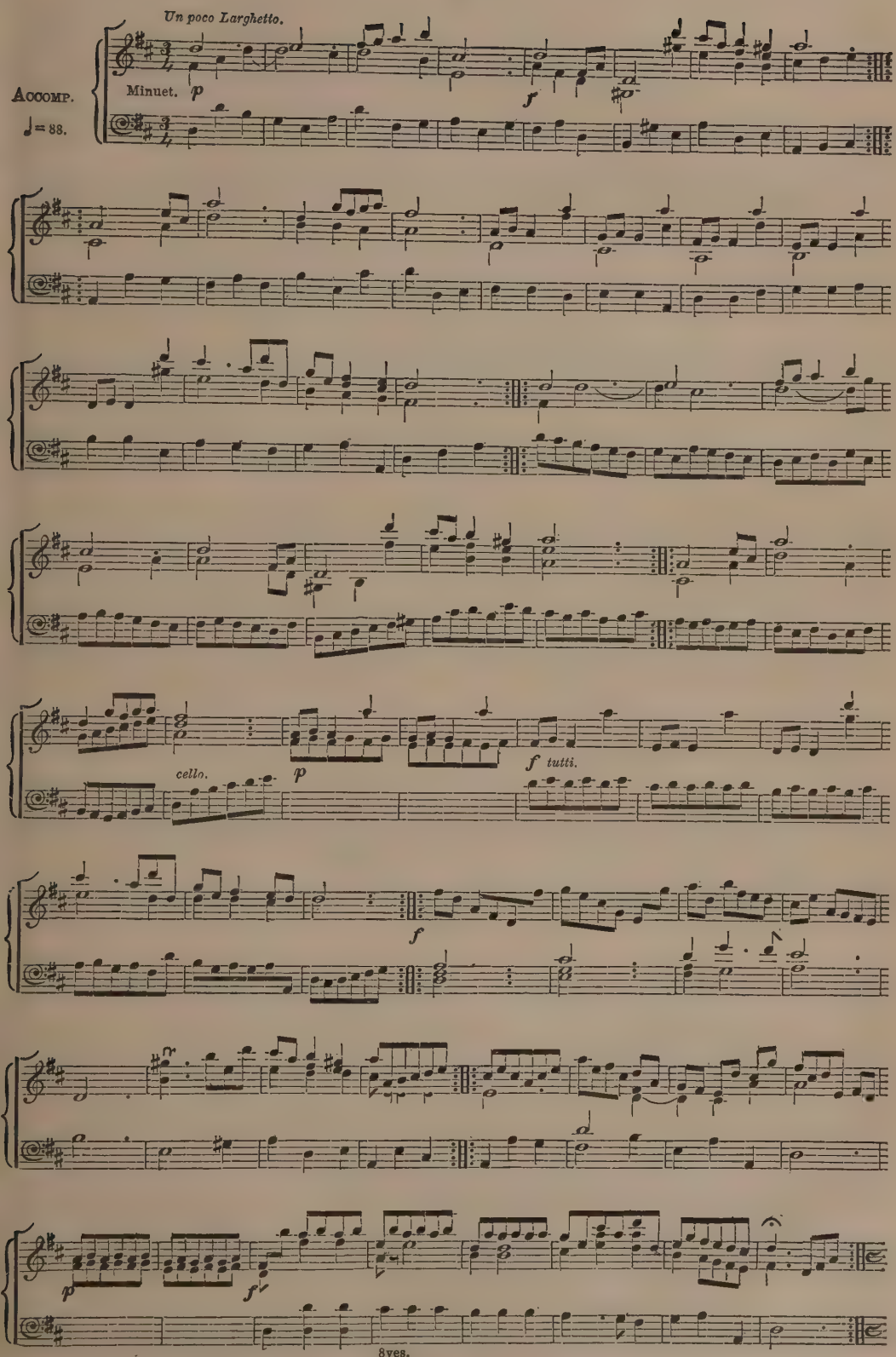
As from the pow'r of sacred lays,
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above,—
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live,
The living die,
And Music shall untune the sky.

OVERTURE.

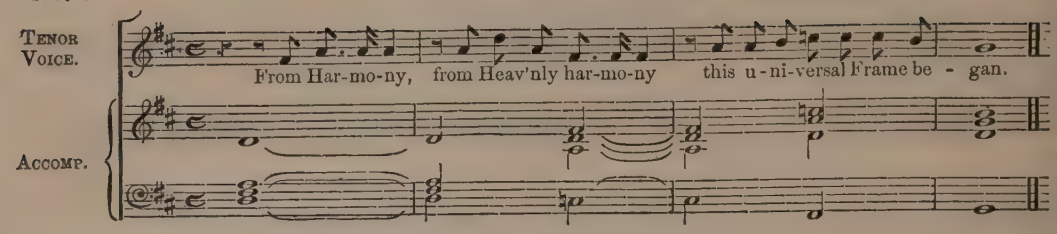
No. 1.



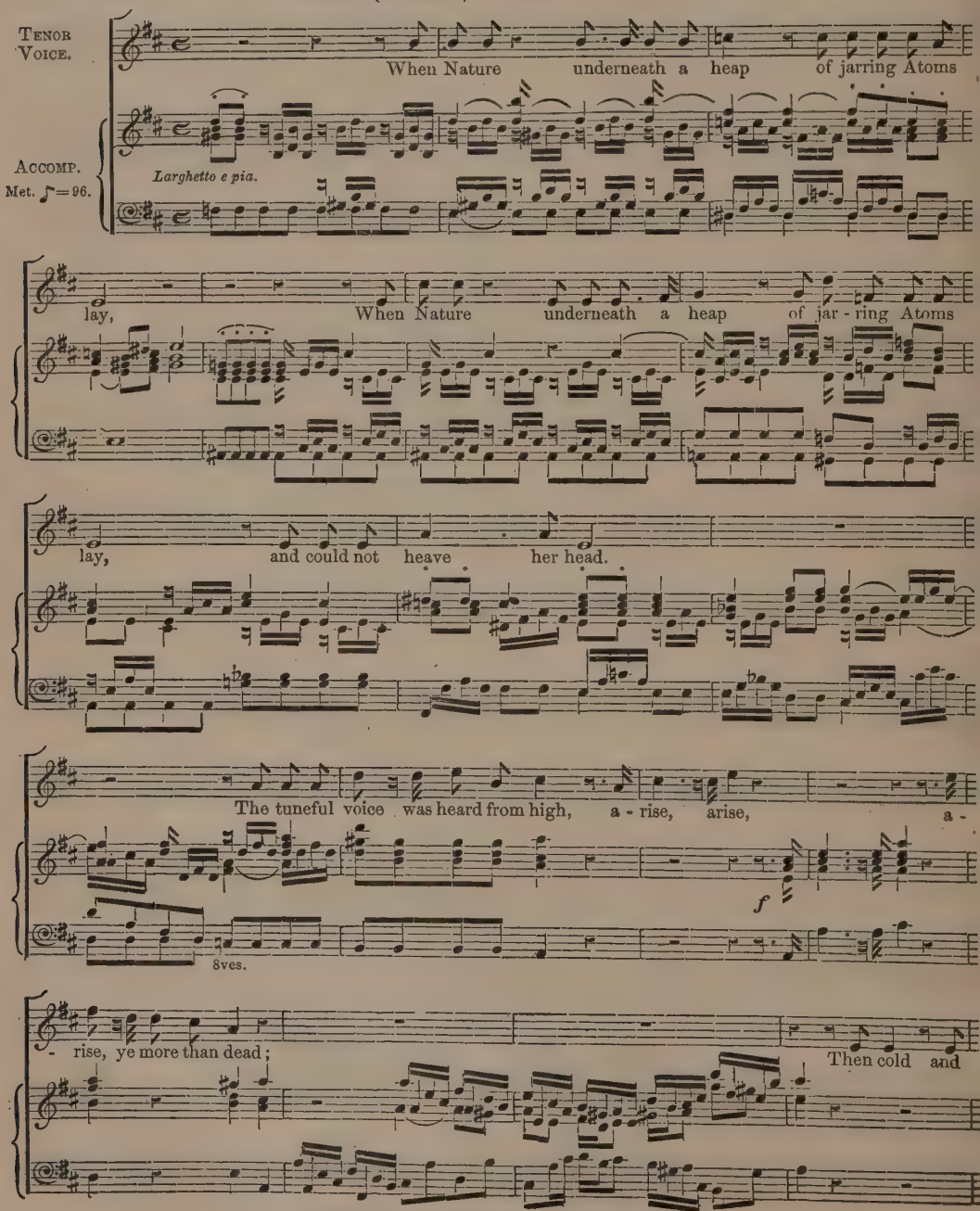

8ves.
8ves.
hr
hr

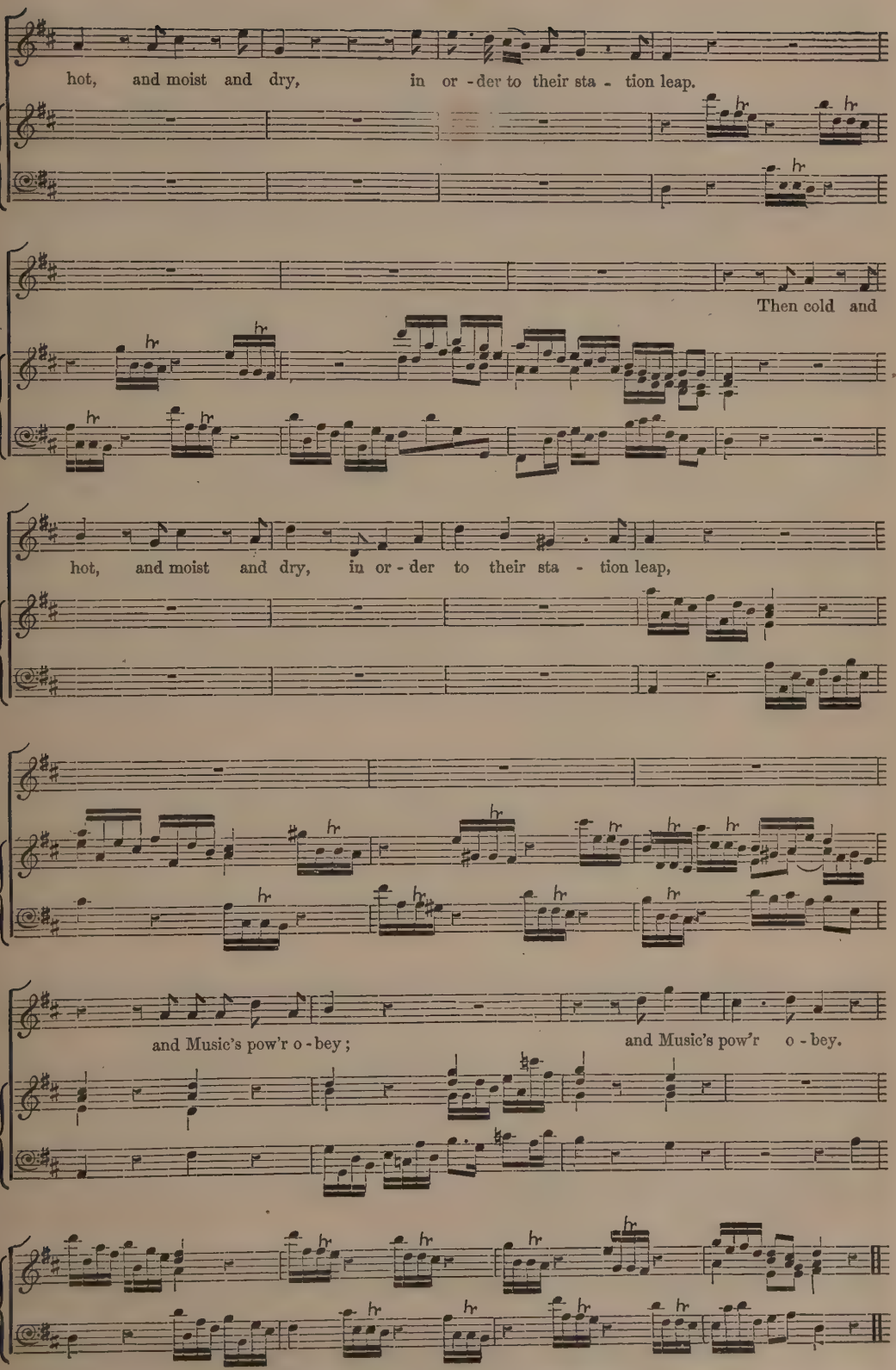

Un poco Larghetto.
Accomp.
♩= 88.
Minuet.
p
f
cello.
p
f tutti.
f
p
f
8ves.

No. 2. RECIT.—FROM HARMONY.

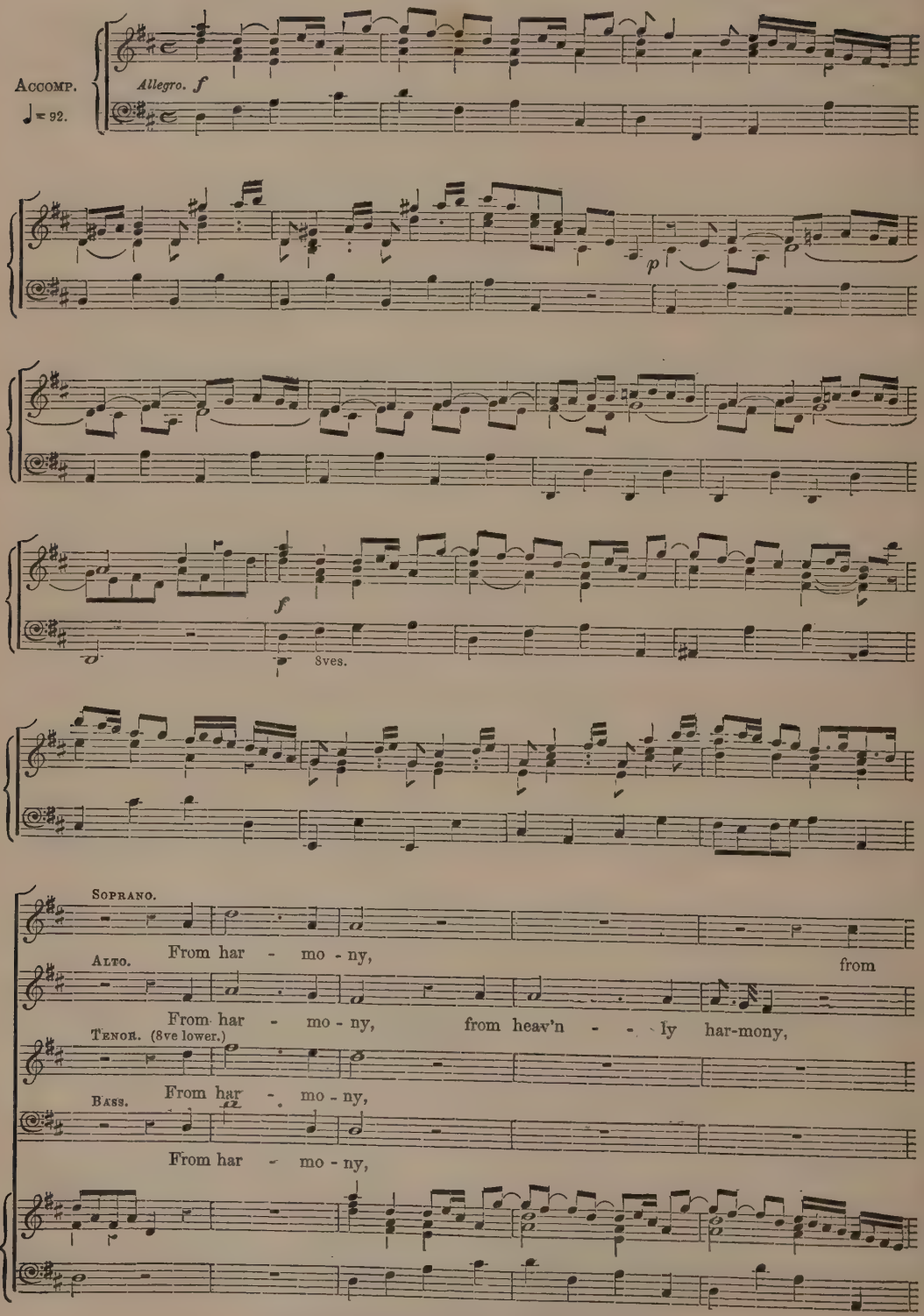


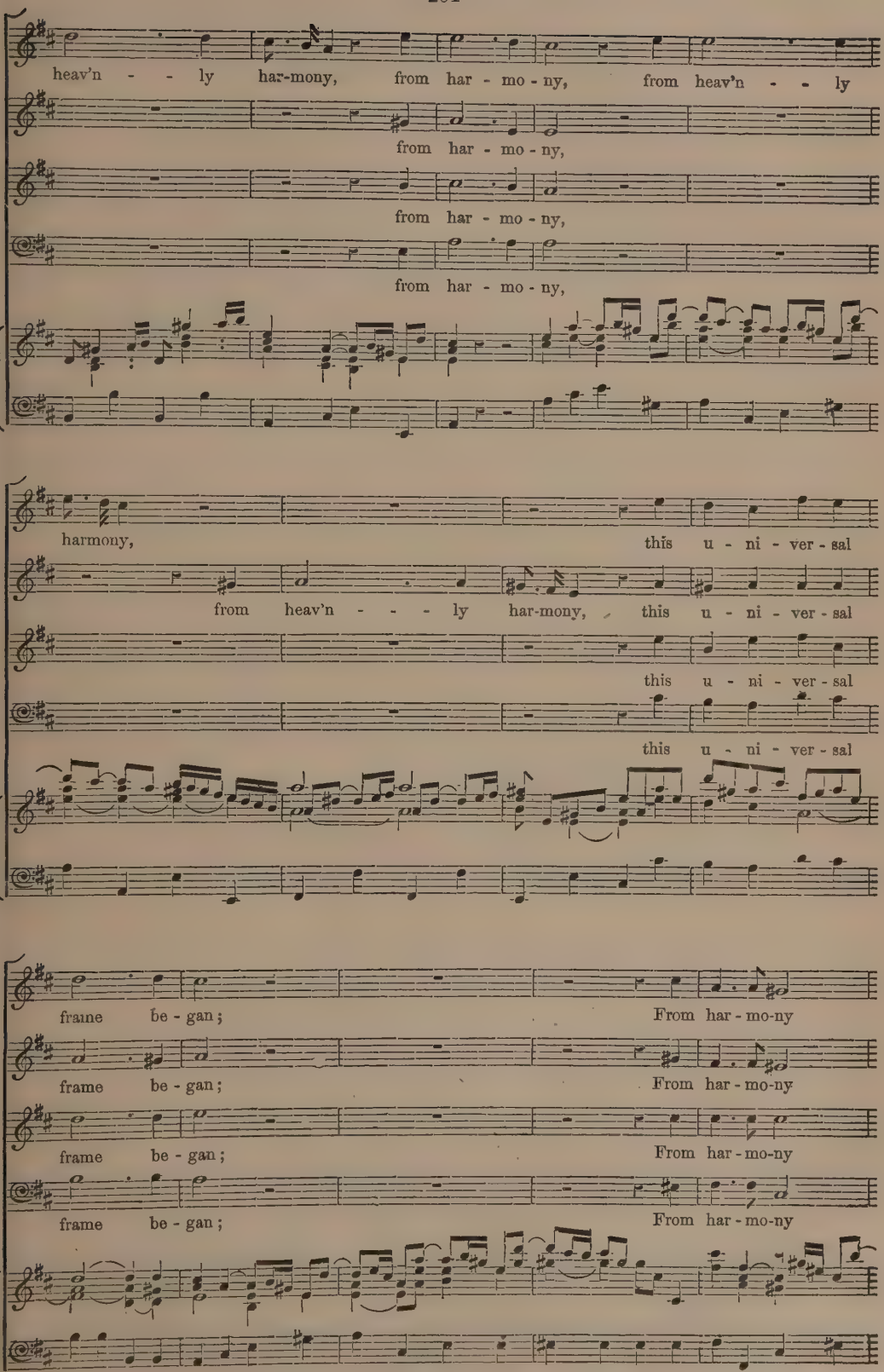
No. 3. RECIT. (ACCOMP.)—WHEN NATURE.

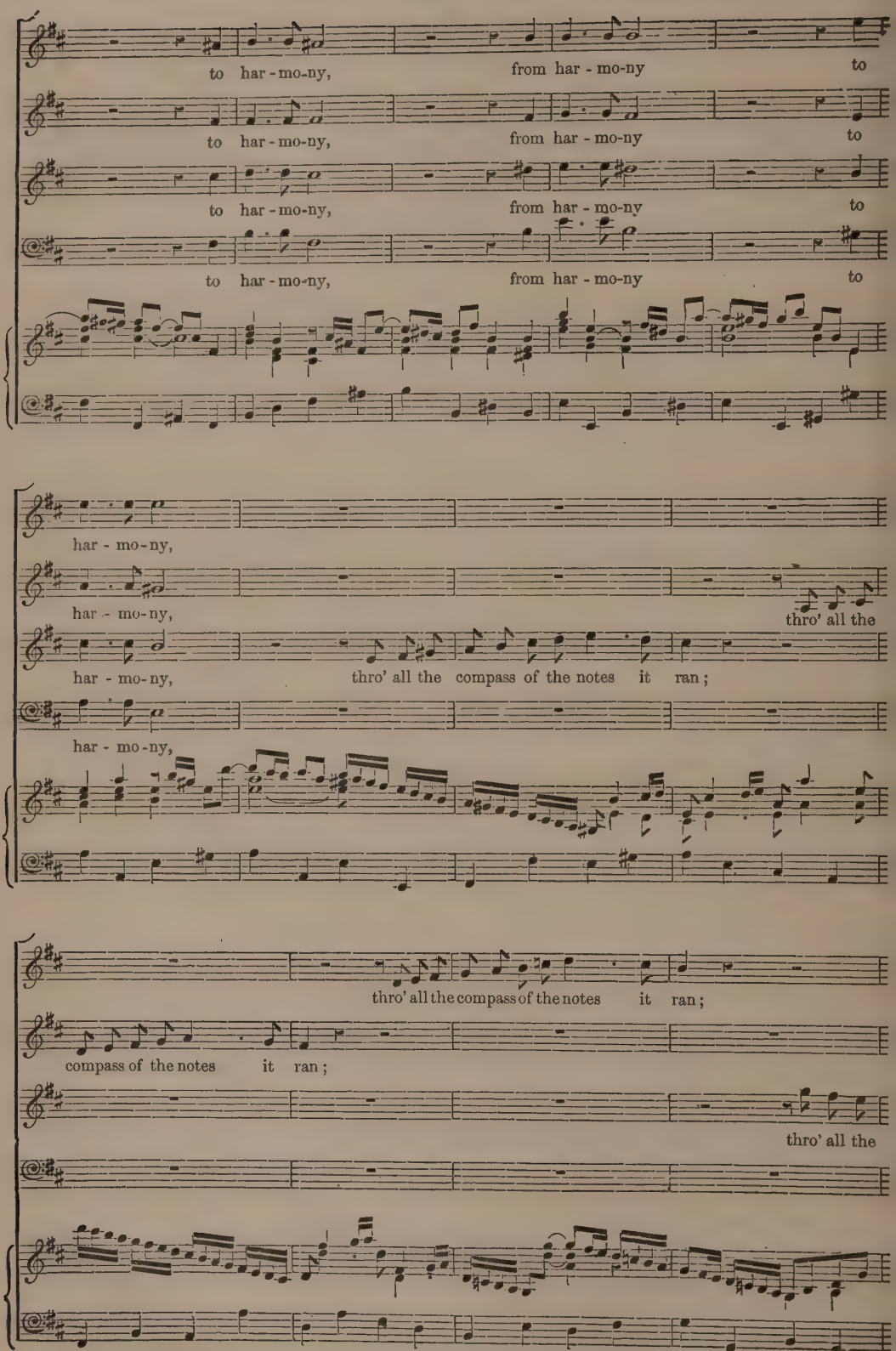

TENOR VOICE.
When Nature underneath a heap of jarring Atoms
ACCOMP.
Larghetto e pia.
Met. ♪=96.
lay, When Nature underneath a heap of jar-ring Atoms
lay, and could not heave her head.
The tuneful voice was heard from high, a-rise, arise, a-
f
8ves.
- rise, ye more than dead;
Then cold and

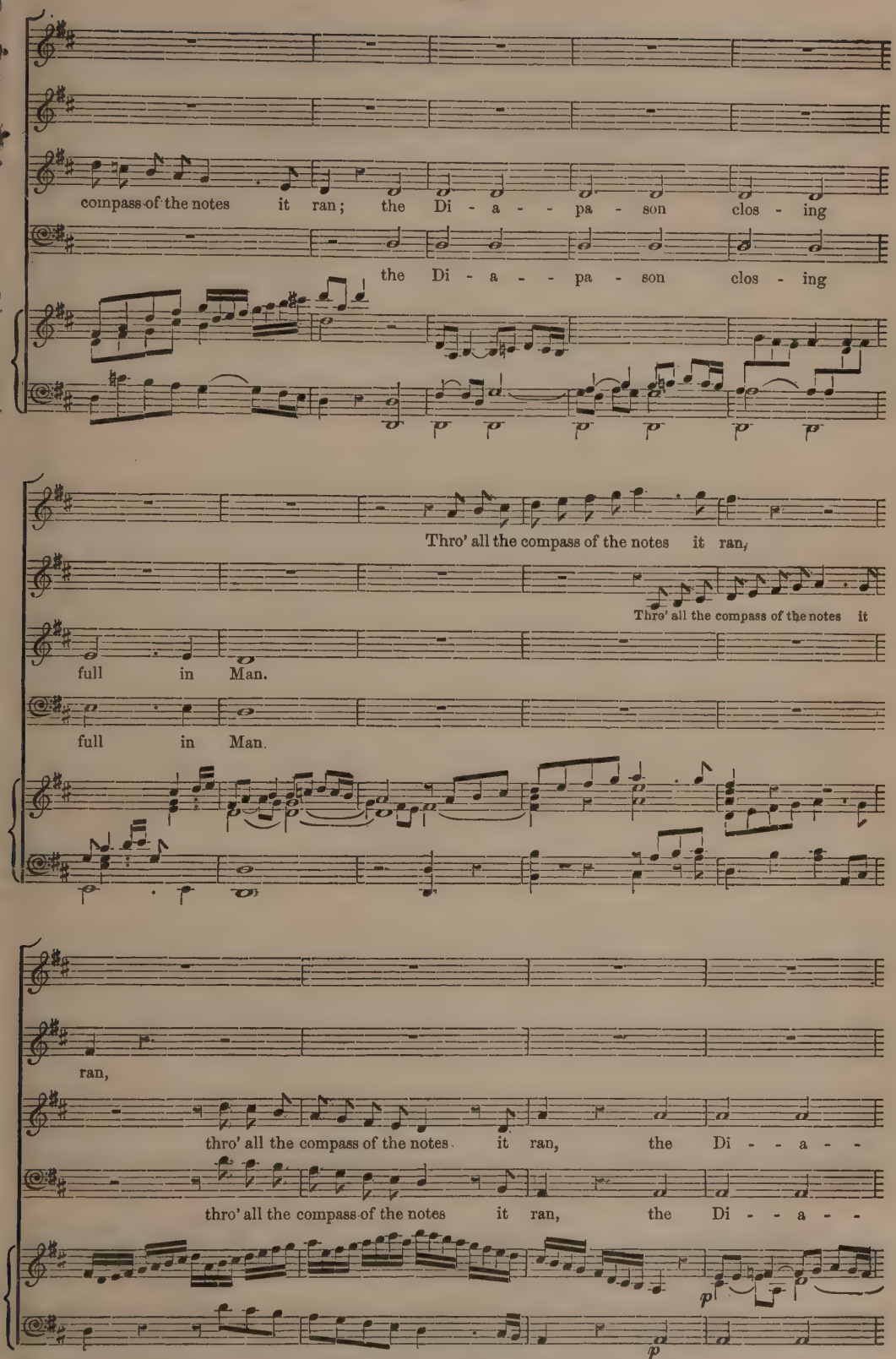

hot, and moist and dry, in or - der to their sta - tion leap.
Then cold and
hot, and moist and dry, in or - der to their sta - tion leap,
and Music's pow'r o - bey;
and Music's pow'r o - bey.

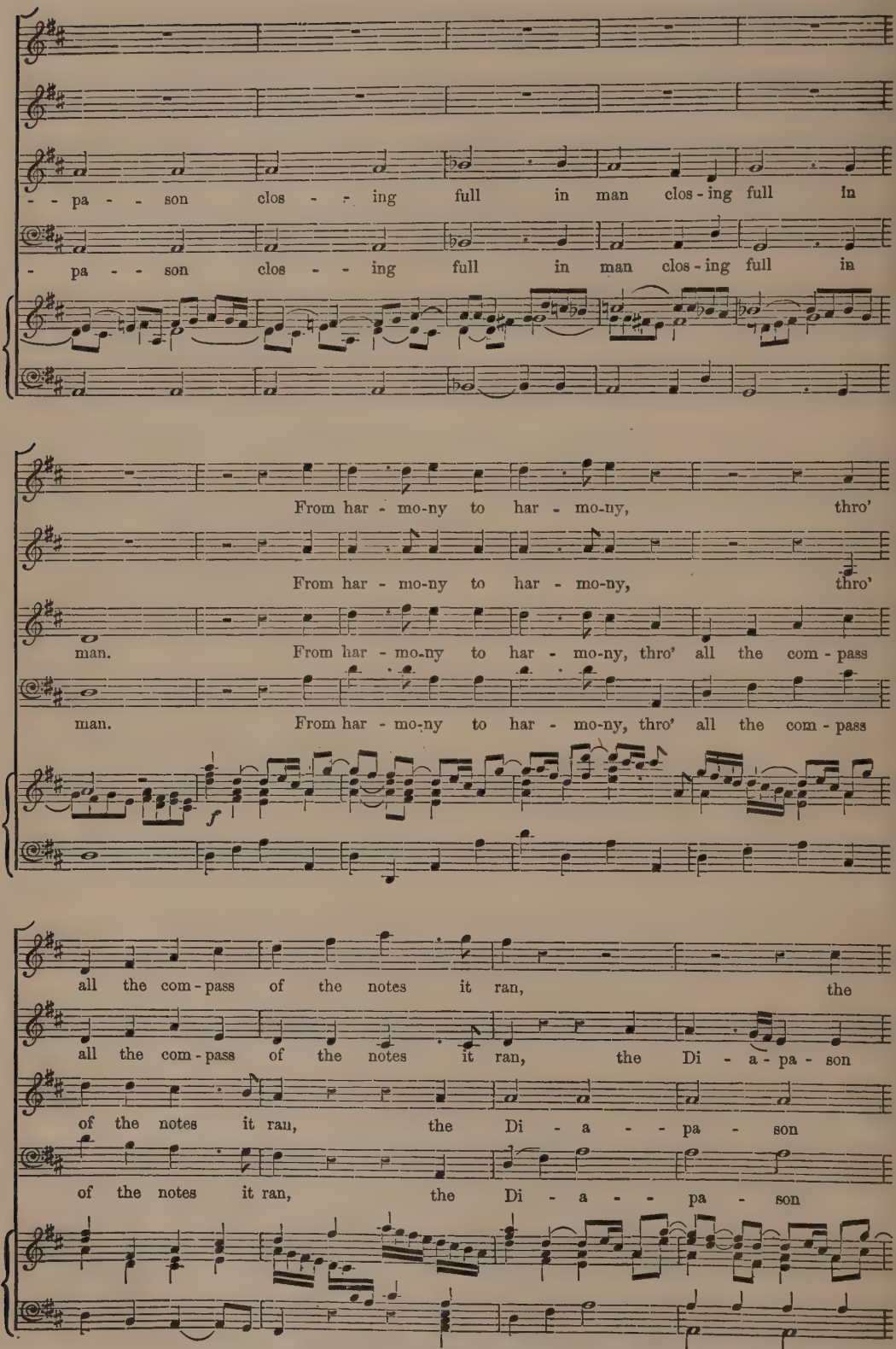
No. 4. CHORUS.—FROM HARMONY.

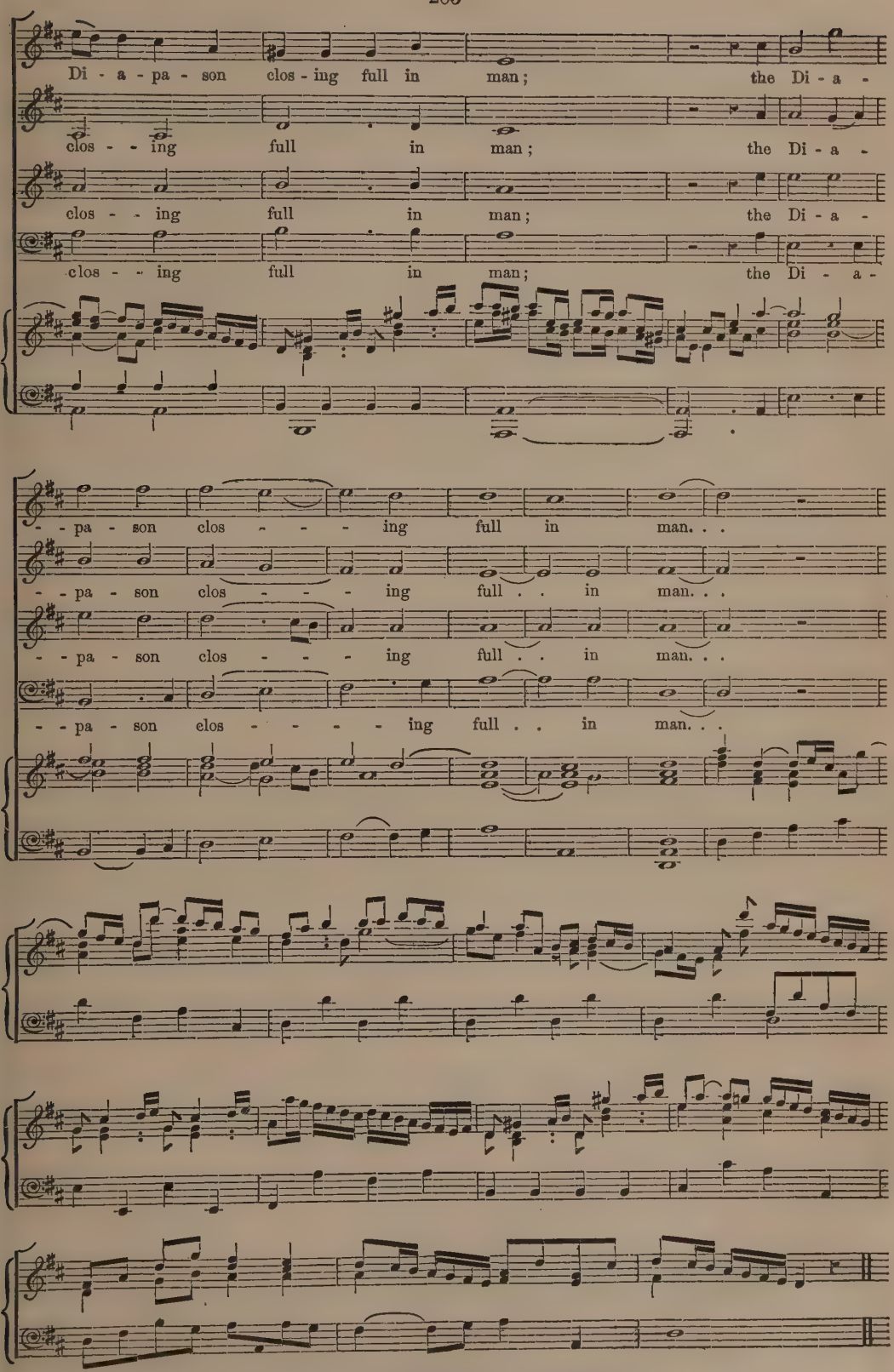



heav'n - - ly har-mony, from har - mo - ny, from heav'n - - ly
from har - mo - ny,
from har - mo - ny,
from har - mo - ny,
harmony, this u - ni - ver - sal
from heav'n - - - ly har-mony, this u - ni - ver - sal
this u - ni - ver - sal
this u - ni - ver - sal
frame be - gan; From har - mo-ny
frame be - gan; From har - mo-ny
frame be - gan; From har - mo-ny
frame be - gan; From har - mo-ny

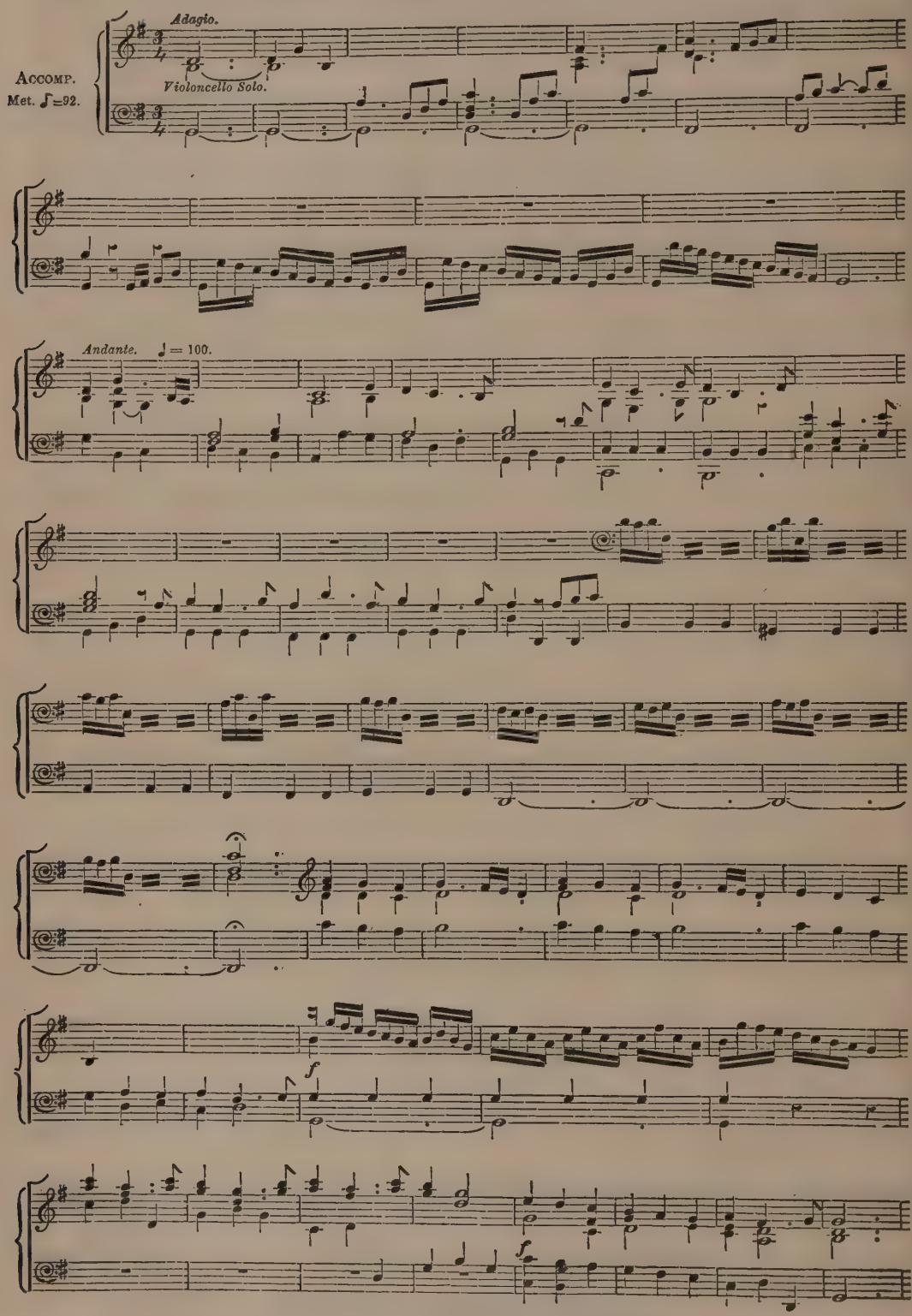

to har - mo-ny, from har - mo-ny to
to har - mo-ny, from har - mo-ny to
to har - mo-ny, from har - mo-ny to
to har - mo-ny, from har - mo-ny to
har - mo-ny,
har - mo-ny, thro' all the
har - mo-ny, thro' all the compass of the notes it ran;
har - mo-ny,
thro' all the compass of the notes it ran;
compass of the notes it ran;
thro' all the

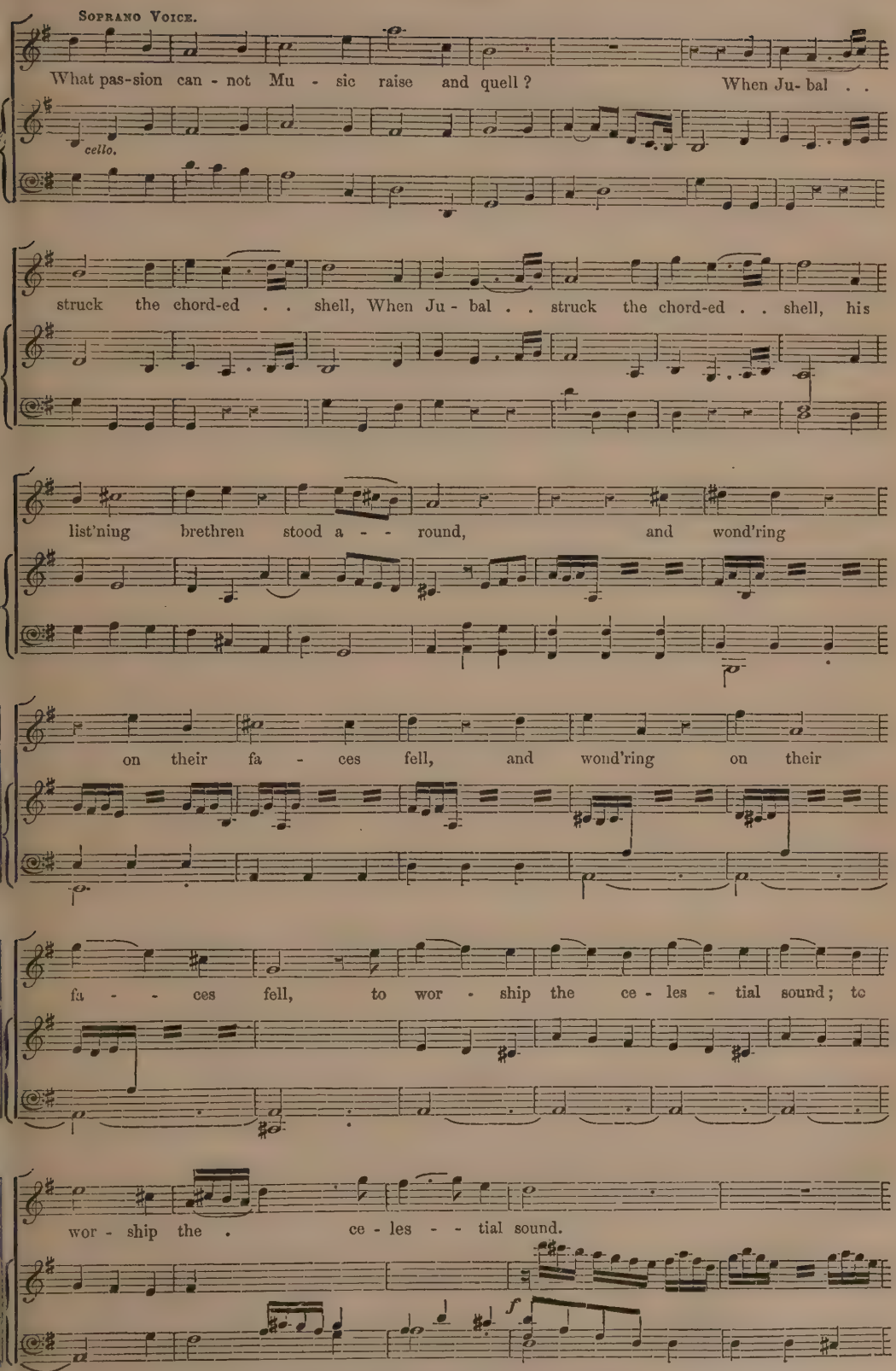

compass of the notes it ran; the Di - a - - pa - son clos - ing
the Di - a - - pa - son clos - ing
Thro' all the compass of the notes it ran,
Thro' all the compass of the notes it
full in Man.
full in Man.
ran,
thro' all the compass of the notes it ran, the Di - - a - -
thro' all the compass of the notes it ran, the Di - - a - -
p
p

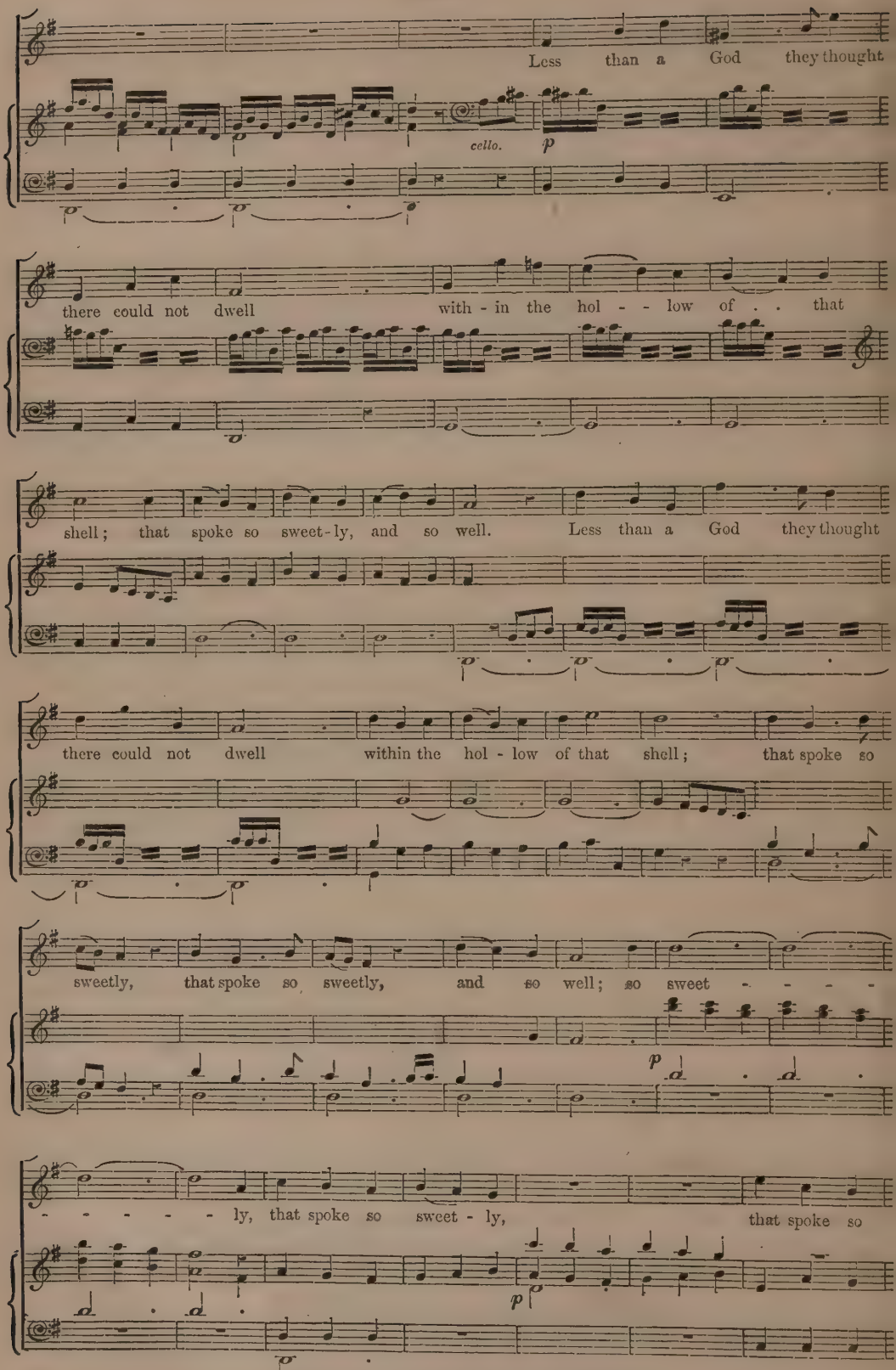

- - pa - - son clos - - ing full in man clos - ing full in
- pa - - son clos - - ing full in man clos - ing full in
From har - mo - ny to har - mo - ny, thro'
From har - mo - ny to har - mo - ny, thro'
man. From har - mo - ny to har - mo - ny, thro' all the com - pass
man. From har - mo - ny to har - mo - ny, thro' all the com - pass
f
all the com - pass of the notes it ran, the
all the com - pass of the notes it ran, the Di - a - pa - son
of the notes it ran, the Di - a - - pa - son
of the notes it ran, the Di - a - - pa - son

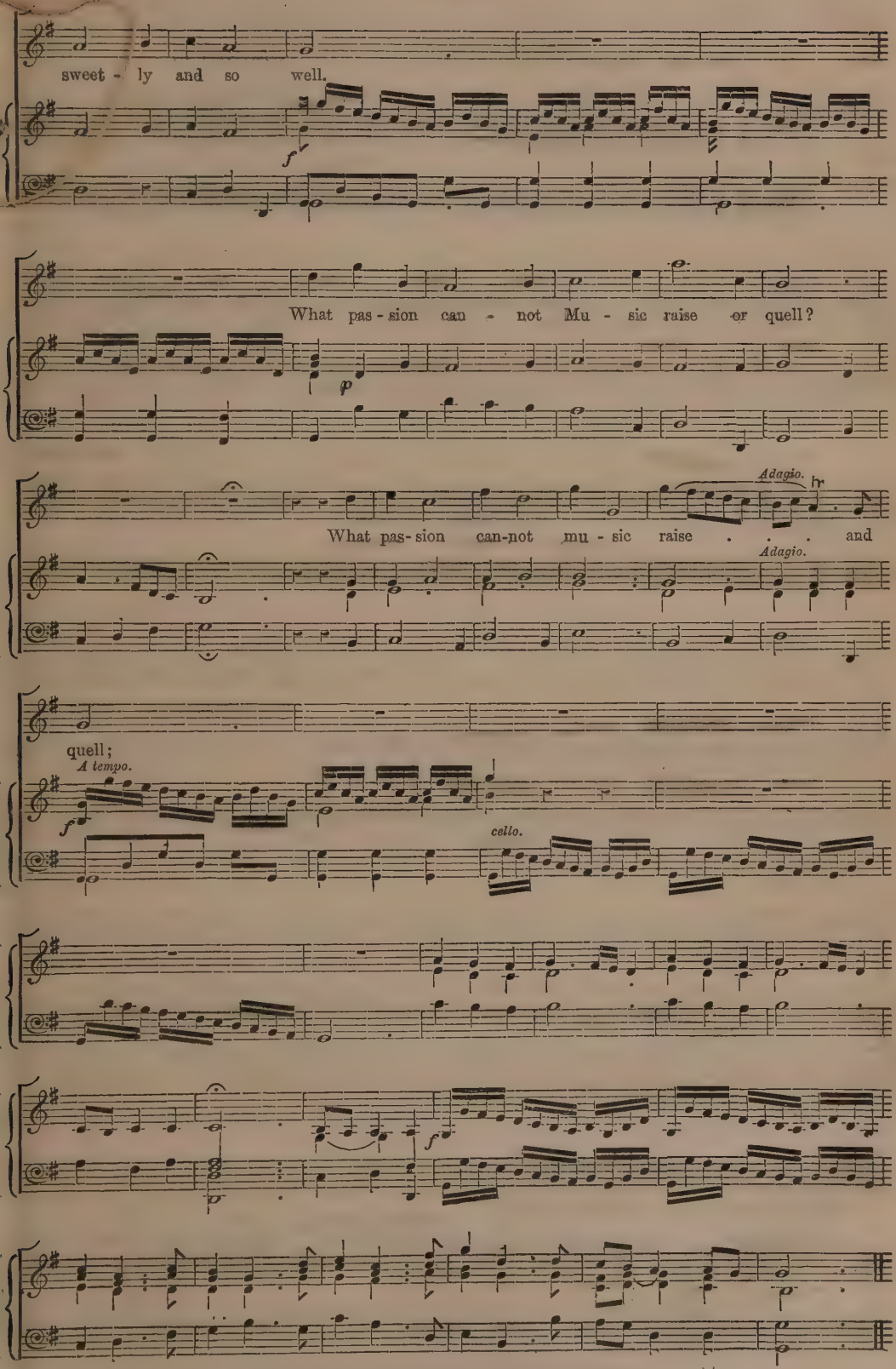

Di - a - pa - son clos - ing full in man; the Di - a -
clos - - ing full in man; the Di - a -
clos - - ing full in man; the Di - a -
clos - - ing full in man; the Di - a -
- - pa - son clos - - - - ing full in man. . .
- - pa - son clos - - - - ing full . . in man. . .
- - pa - son clos - - - - ing full . . in man. . .
- - pa - son clos - - - - - ing full . . in man. . .

No. 5. AIR.—WHAT PASSION CANNOT MUSIC RAISE.

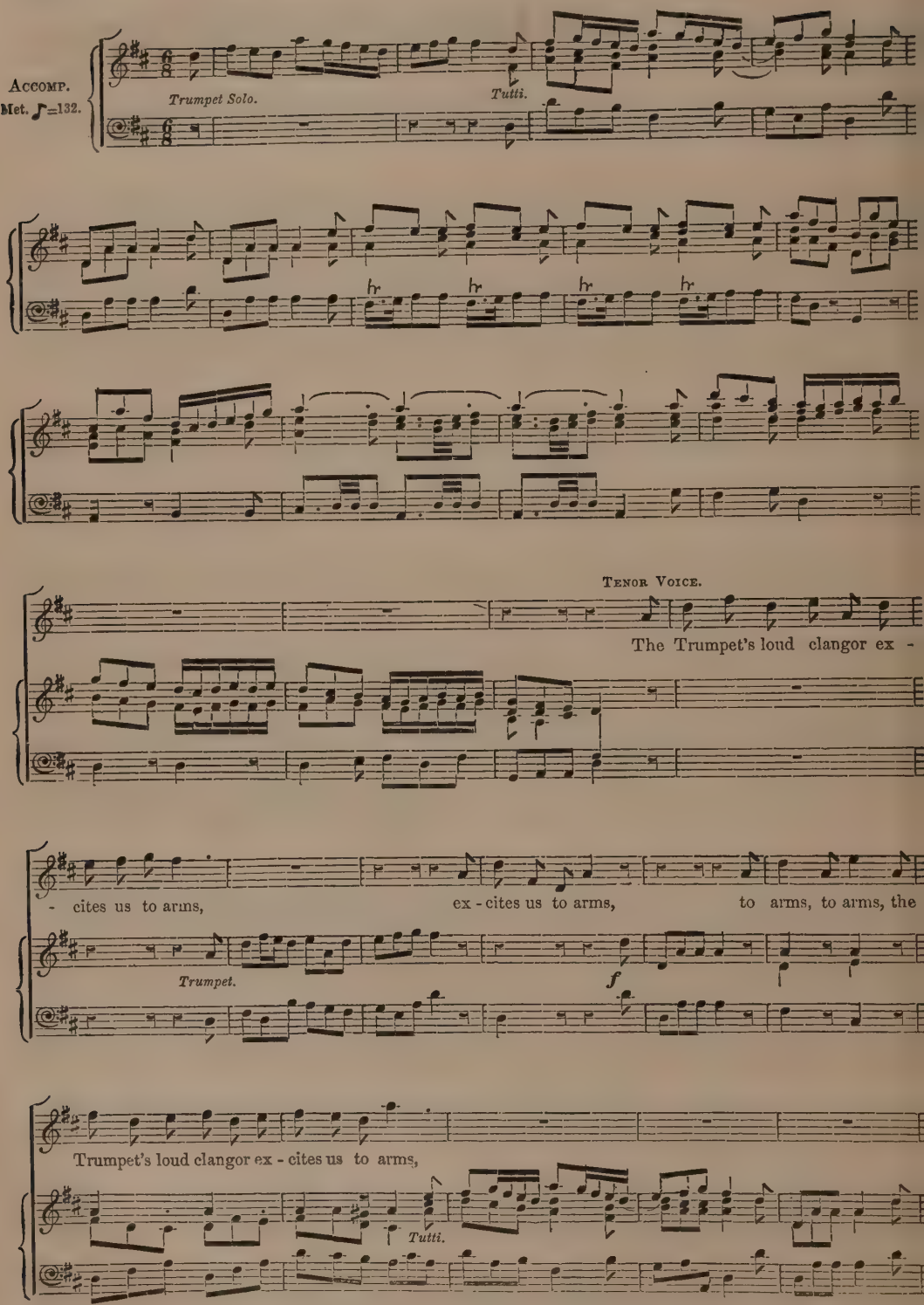


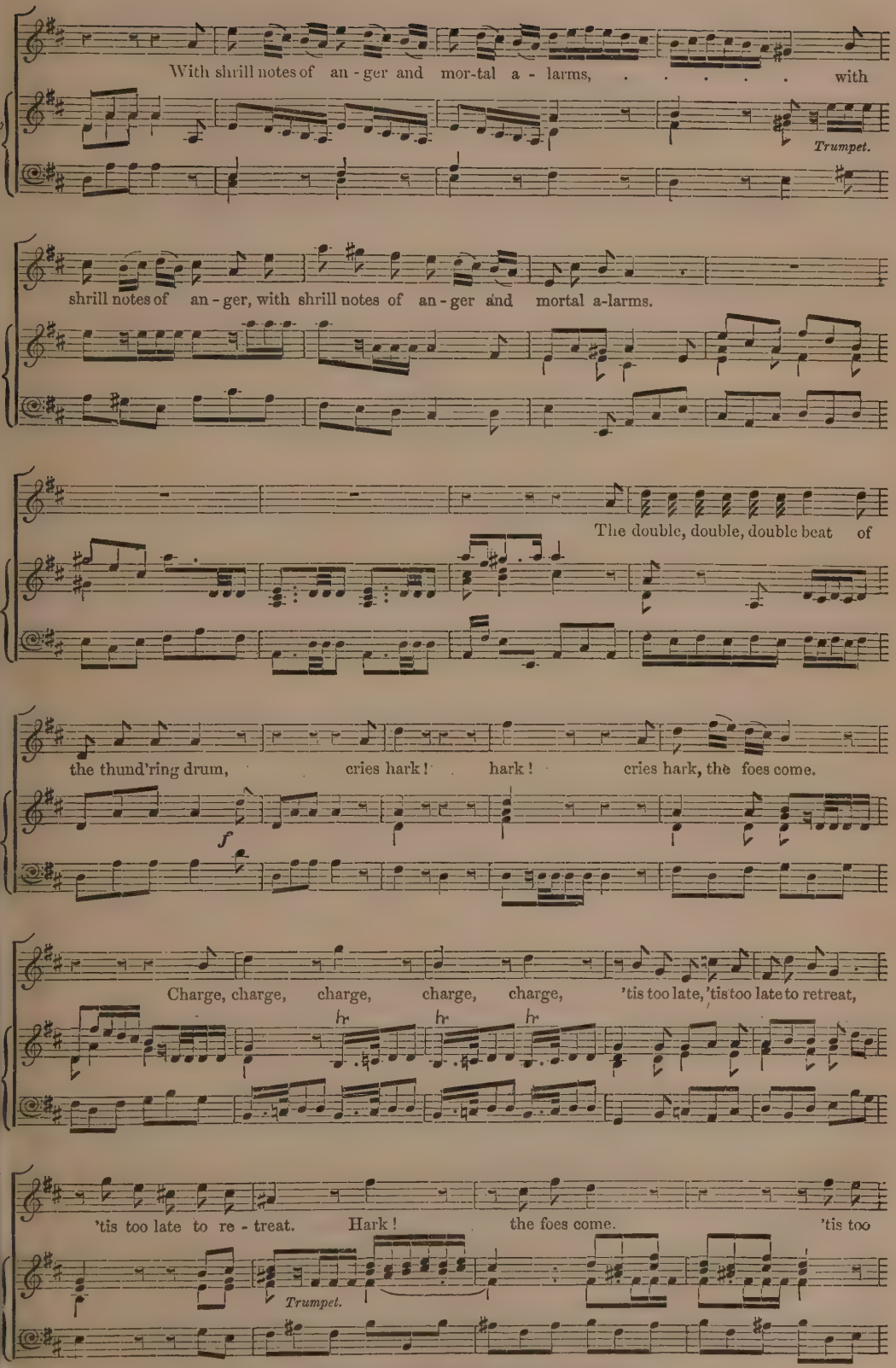

Soprano Voice.
What pas-sion can - not Mu - sic raise and quell? When Ju- bal . .
cello.
struck the chord-ed . . shell, When Ju - bal . . struck the chord-ed . . shell, his
list'ning brethren stood a - - round, and wond'ring
on their fa - ces fell, and wond'ring on their
fa - - ces fell, to wor - ship the ce - les - tial sound; to
wor - ship the . ce - les - - tial sound.
f

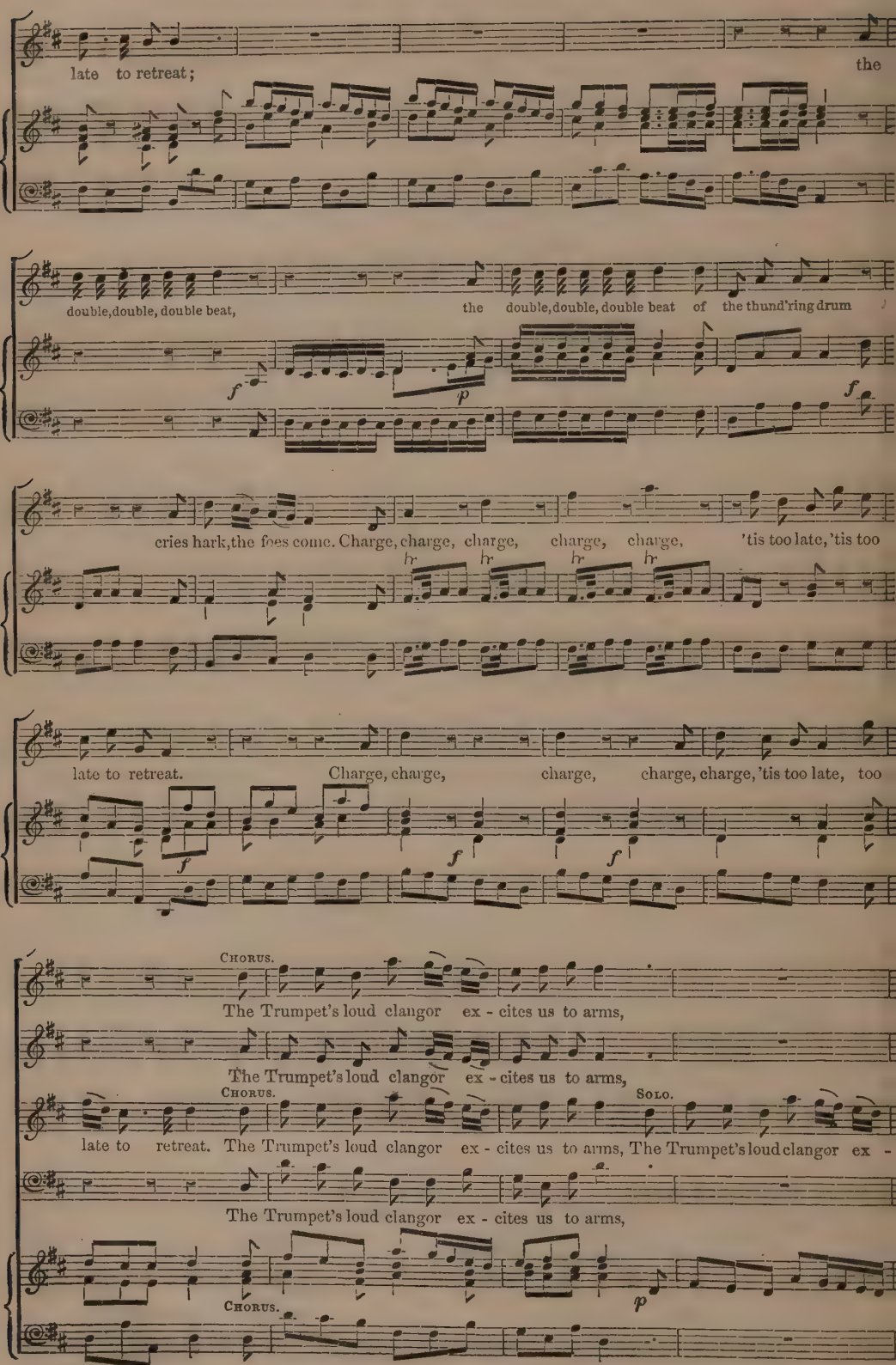

Less than a God they thought
cello.
p
there could not dwell with - in the hol - - low of . . that
shell; that spoke so sweet - ly, and so well. Less than a God they thought
there could not dwell within the hol - low of that shell; that spoke so
sweetly, that spoke so sweetly, and so well; so sweet - - - -
p
- - - - - ly, that spoke so sweet - ly, that spoke so
p

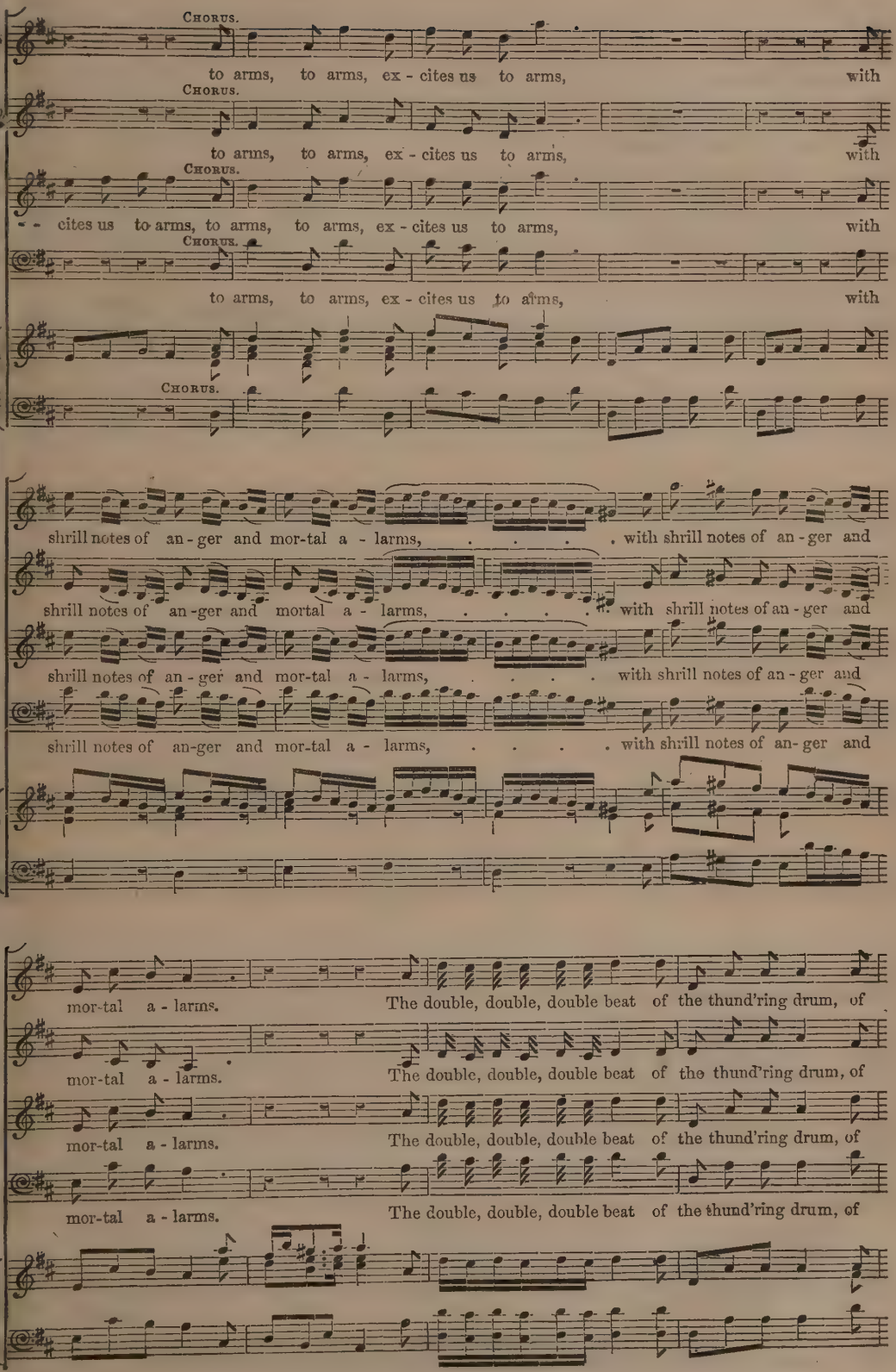

sweet - ly and so well.
What pas - sion can - not Mu - sic raise or quell?
Adagio.
What pas - sion can-not mu - sic raise . . . and
Adagio.
quell;
A tempo.
cello.

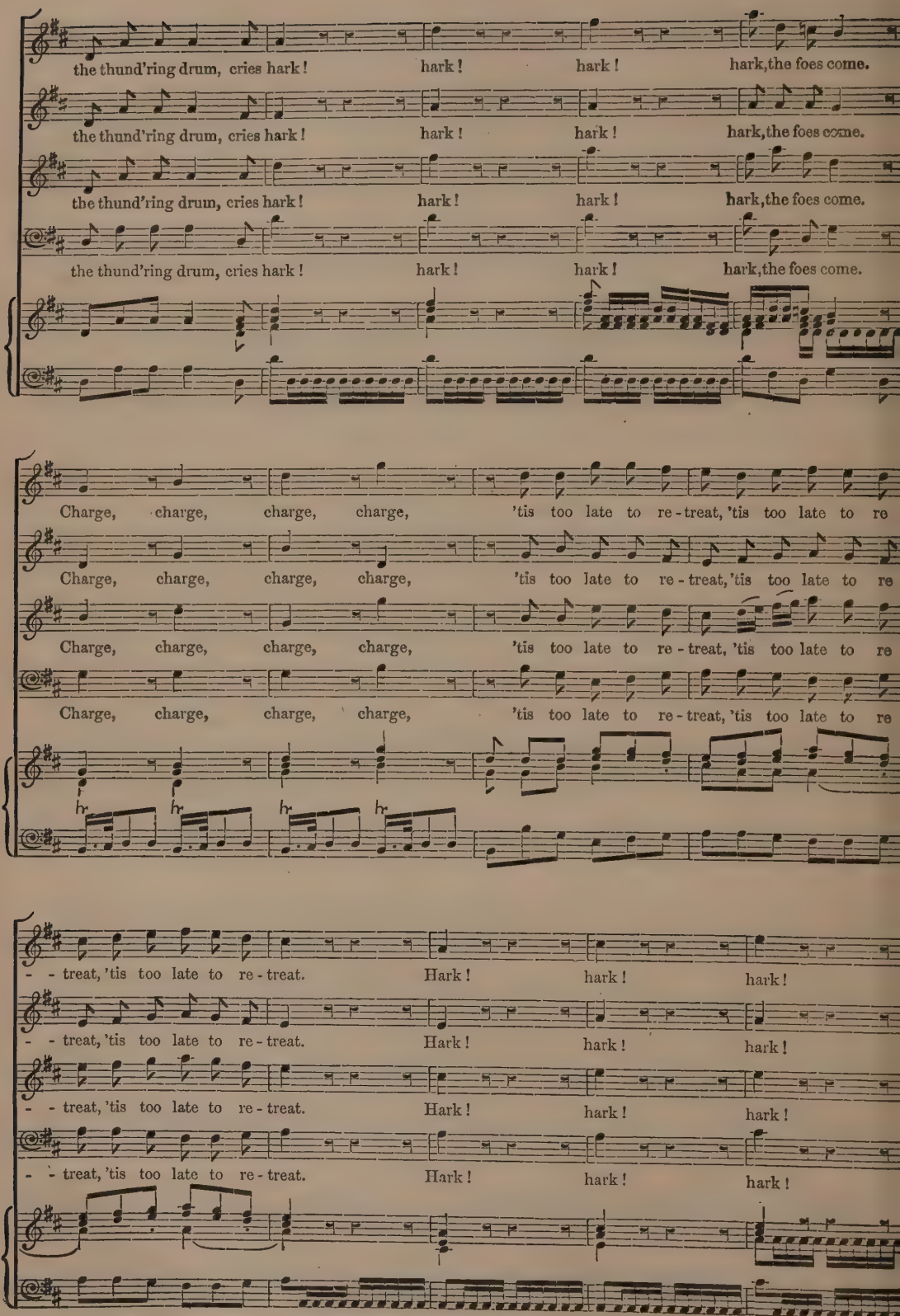
No. 6. Air and Chorus.—THE TRUMPET'S LOUD CLANGOR.

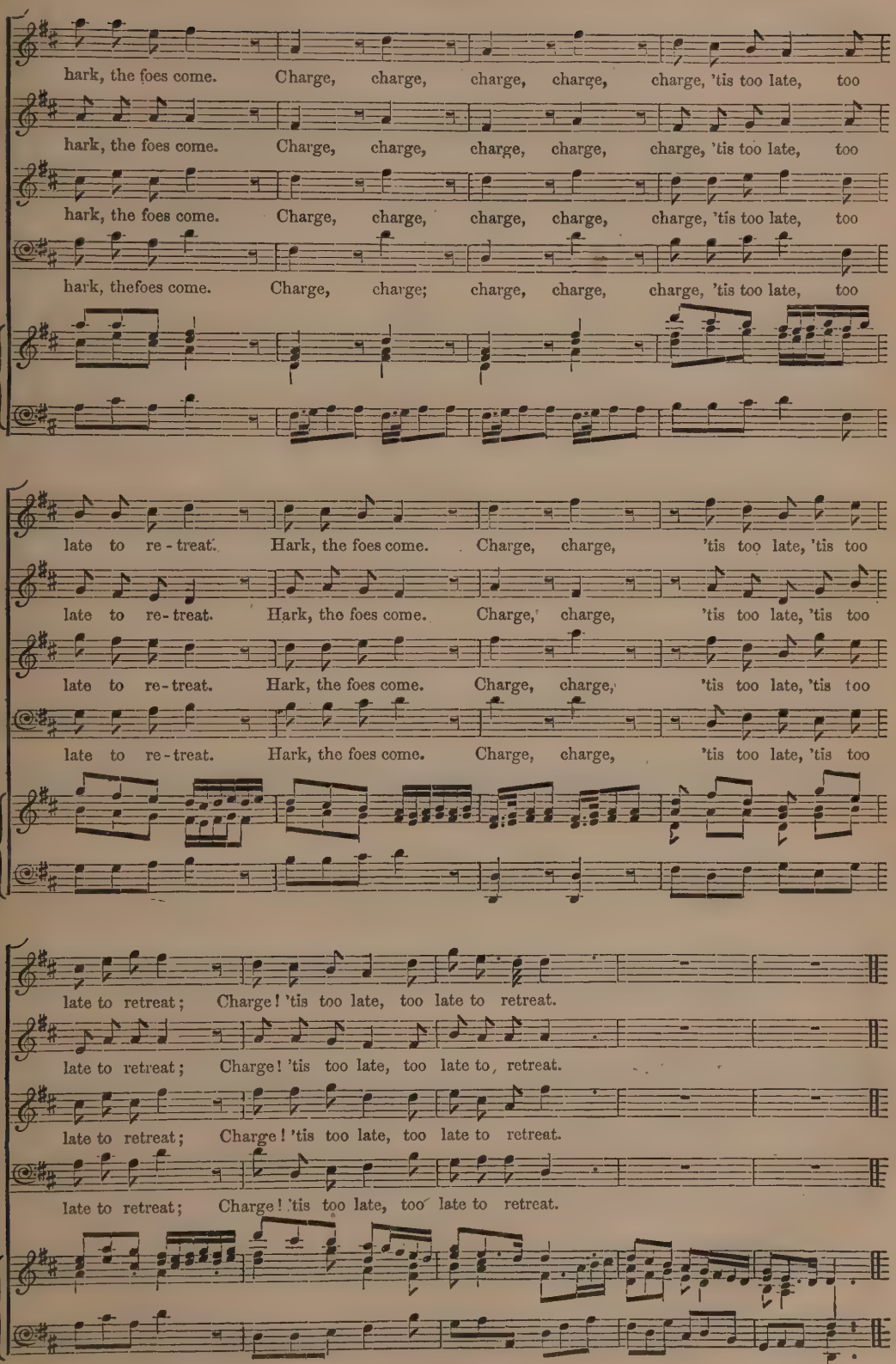



With shrill notes of an - ger and mor-tal a - larms, ... with
Trumpet.
shrill notes of an - ger, with shrill notes of an - ger and mortal a-larms.
The double, double, double beat of
the thund'ring drum, cries hark! hark! cries hark, the foes come.
f
Charge, charge, charge, charge, charge, 'tis too late, 'tis too late to retreat,
hr hr hr
'tis too late to re - treat. Hark! the foes come. 'tis too
Trumpet.


late to retreat;
the
double, double, double beat,
the double, double, double beat of the thund'ring drum
cries hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, 'tis too
late to retreat. Charge, charge, charge, charge, charge, 'tis too late, too
Chorus.
The Trumpet's loud clangor ex - cites us to arms,
The Trumpet's loud clangor ex - cites us to arms,
Chorus.
Solo.
late to retreat. The Trumpet's loud clangor ex - cites us to arms, The Trumpet's loud clangor ex -
The Trumpet's loud clangor ex - cites us to arms,
Chorus.

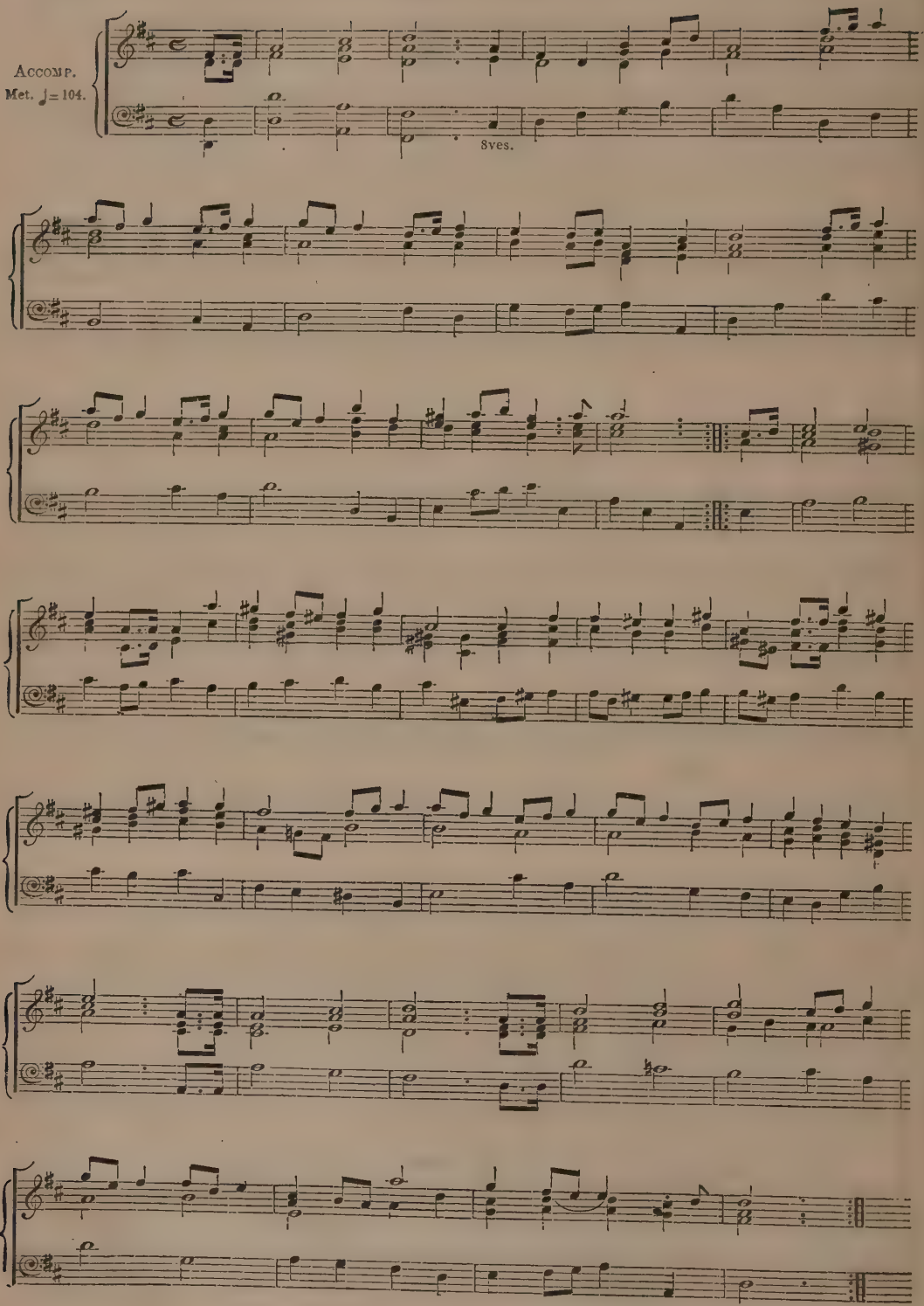

Chorus.
to arms, to arms, ex - cites us to arms, with
Chorus.
to arms, to arms, ex - cites us to arms, with
Chorus.
- - cites us to arms, to arms, to arms, ex - cites us to arms, with
Chorus.
to arms, to arms, ex - cites us to arms, with
Chorus.
shrill notes of an - ger and mor-tal a - larms, ... with shrill notes of an - ger and
shrill notes of an - ger and mortal a - larms, ... with shrill notes of an - ger and
shrill notes of an - ger and mor-tal a - larms, ... with shrill notes of an - ger and
shrill notes of an-ger and mor-tal a - larms, ... with shrill notes of an - ger and
mor-tal a - larms. The double, double, double beat of the thund'ring drum, of
mor-tal a - larms. The double, double, double beat of the thund'ring drum, of
mor-tal a - larms. The double, double, double beat of the thund'ring drum, of
mor-tal a - larms. The double, double, double beat of the thund'ring drum, of


the thund'ring drum, cries hark! hark! hark! hark, the foes come.
the thund'ring drum, cries hark! hark! hark! hark, the foes come.
the thund'ring drum, cries hark! hark! hark! hark, the foes come.
the thund'ring drum, cries hark! hark! hark! hark, the foes come.
Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re
Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re
Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re
Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re
hr hr hr hr
- - treat, 'tis too late to re-treat. Hark! hark! hark!
- - treat, 'tis too late to re-treat. Hark! hark! hark!
- - treat, 'tis too late to re-treat. Hark! hark! hark!
- - treat, 'tis too late to re-treat. Hark! hark! hark!

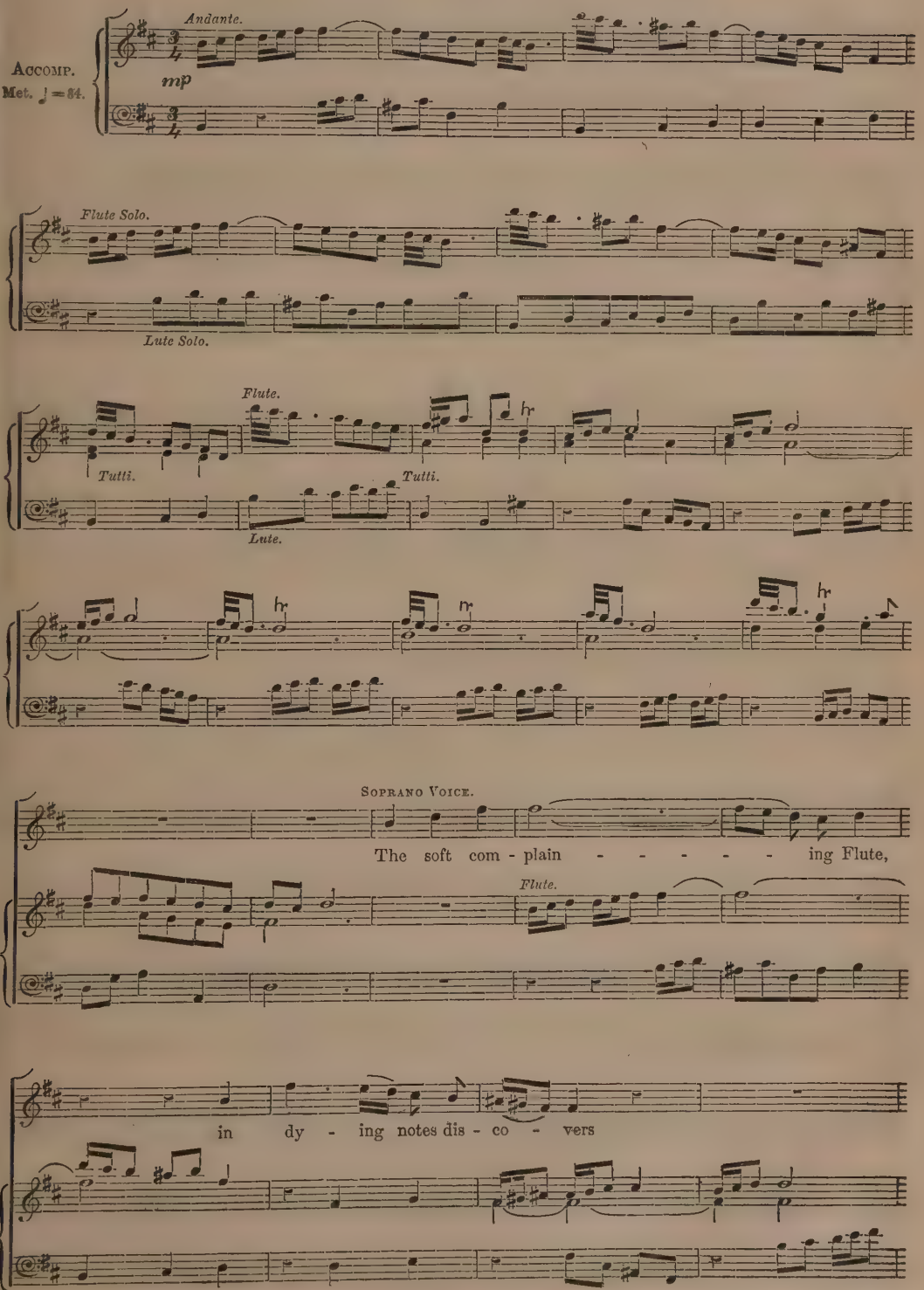

hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too
hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too
hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too
hark, thefoes come. Charge, charge; charge, charge, charge, 'tis too late, too
late to re-treat. Hark, the foes come. Charge, charge, 'tis too late, 'tis too
late to re-treat. Hark, the foes come. Charge, charge, 'tis too late, 'tis too
late to re-treat. Hark, the foes come. Charge, charge, 'tis too late, 'tis too
late to re-treat. Hark, the foes come. Charge, charge, 'tis too late, 'tis too
late to retreat; Charge! 'tis too late, too late to retreat.
late to retreat; Charge! 'tis too late, too late to retreat.
late to retreat; Charge! 'tis too late, too late to retreat.
late to retreat; Charge! 'tis too late, too late to retreat.

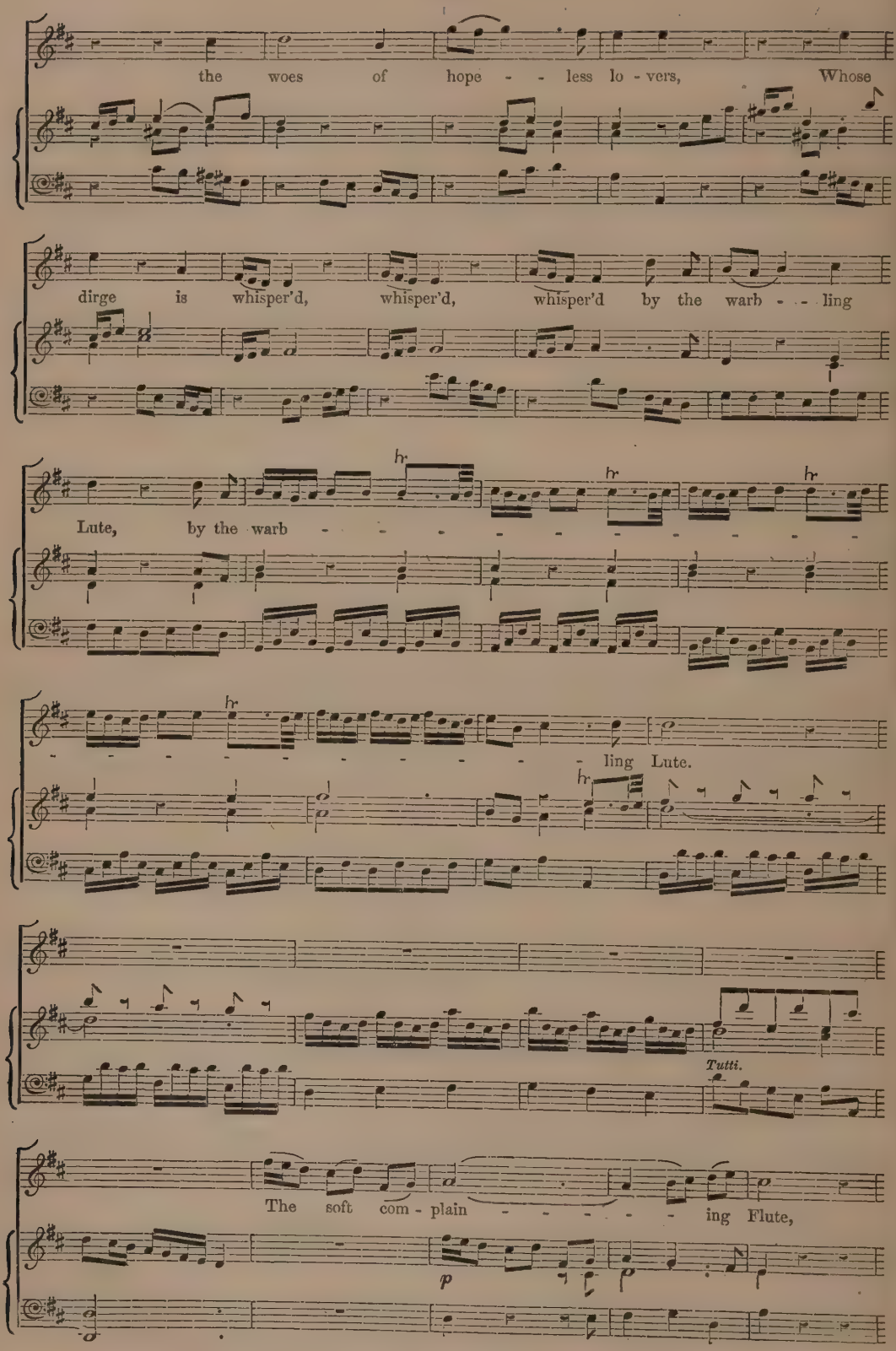
No. 7.

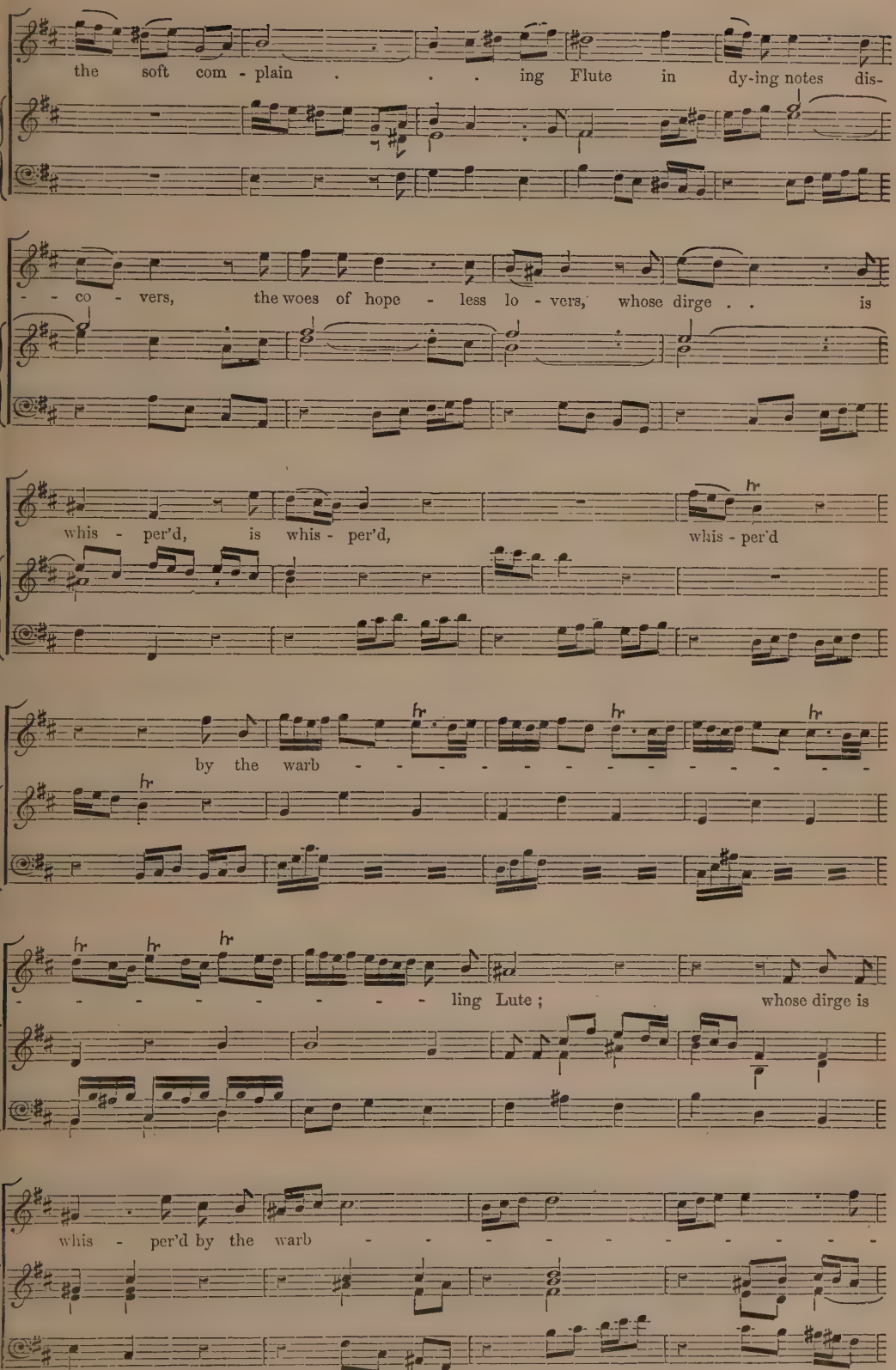
MARCH.

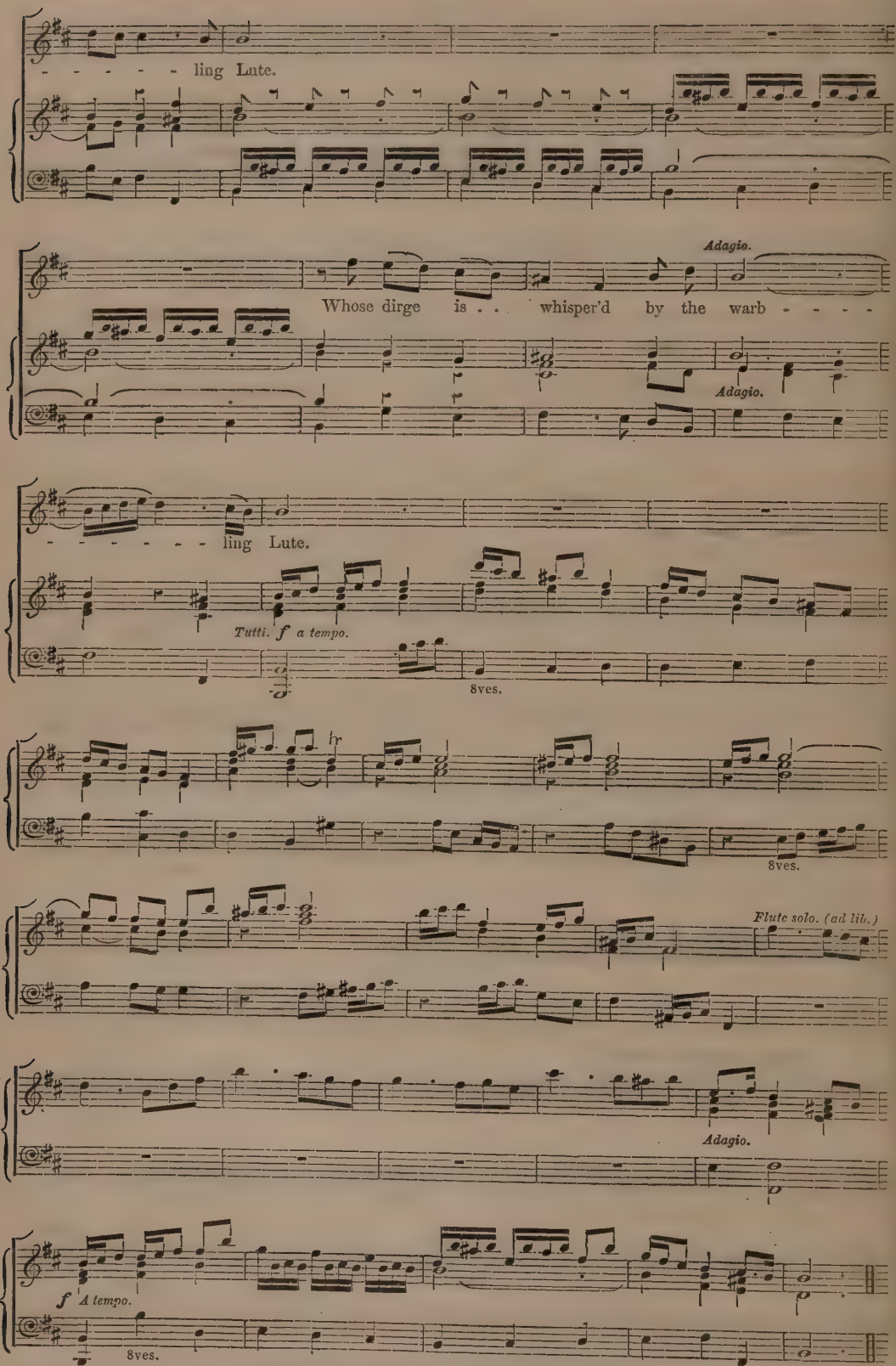


No. 8. AIR.—THE SOFT COMPLAINING FLUTE.

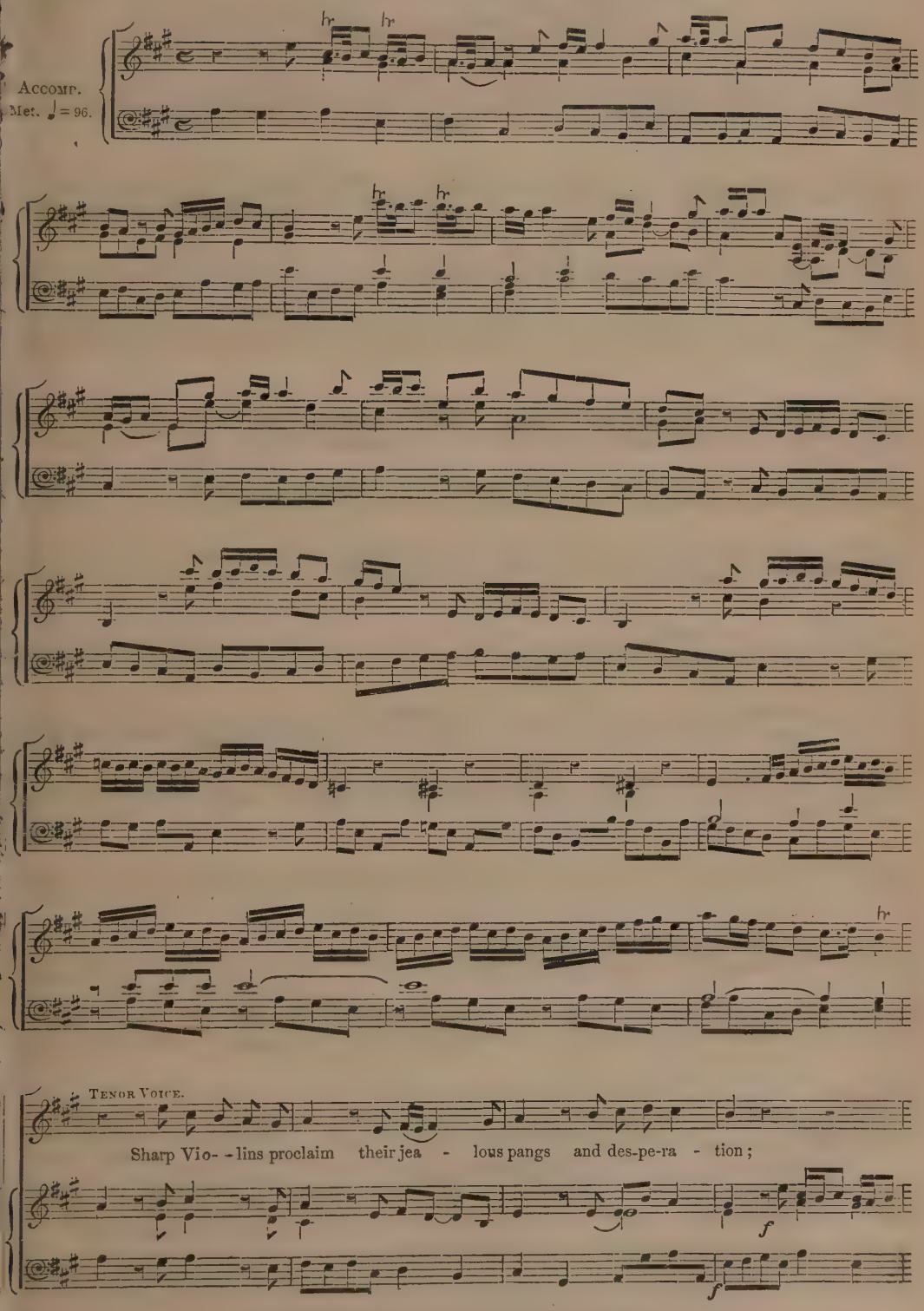


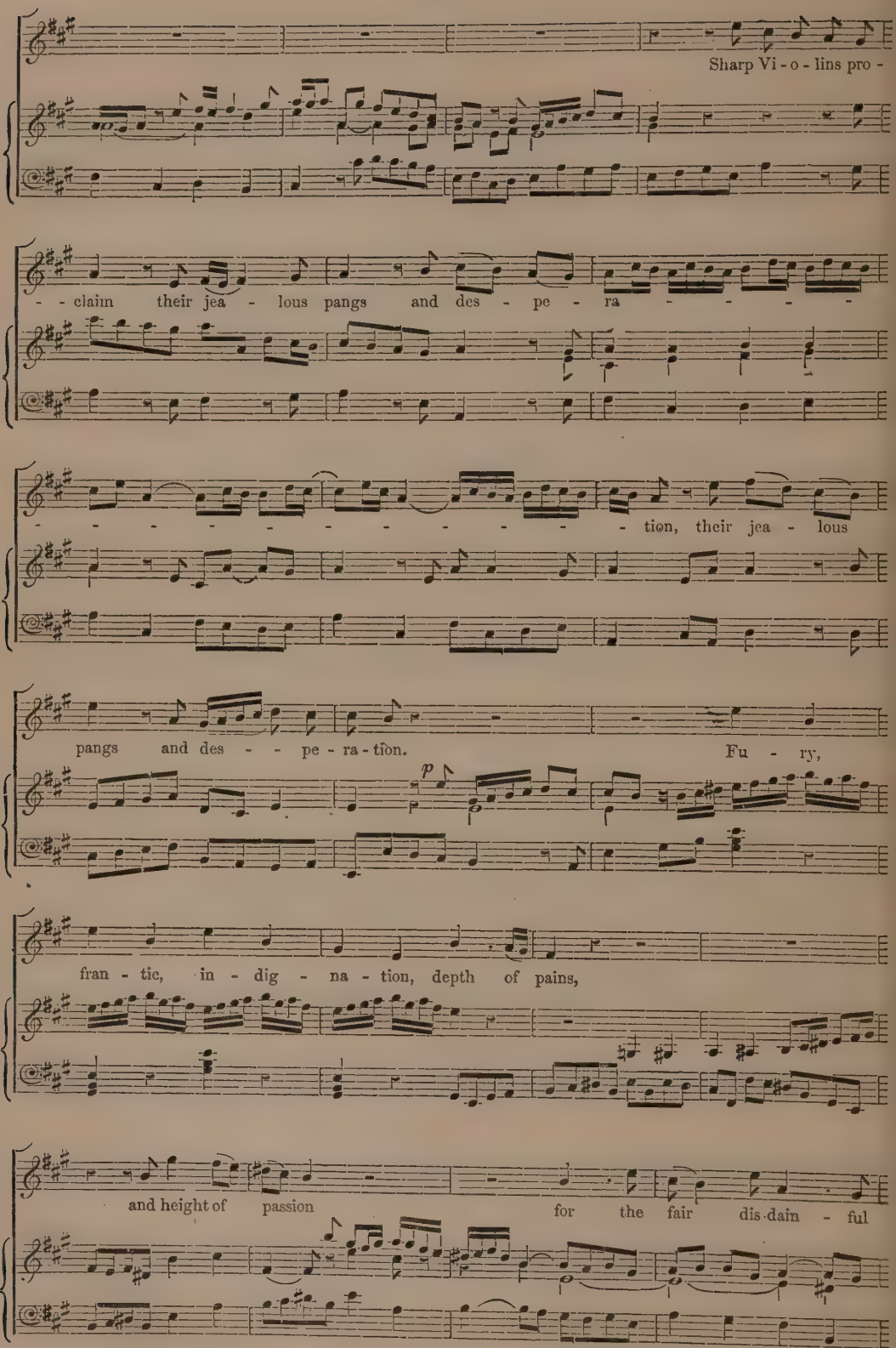

the woes of hope - - less lo - vers, Whose
dirge is whisper'd, whisper'd, whisper'd by the warb - - ling
Lute, by the warb - - - - - - - - - - - -
- - - - - - - - - - - ling Lute.
Tutti.
The soft com - plain - - - - - - ing Flute,
p

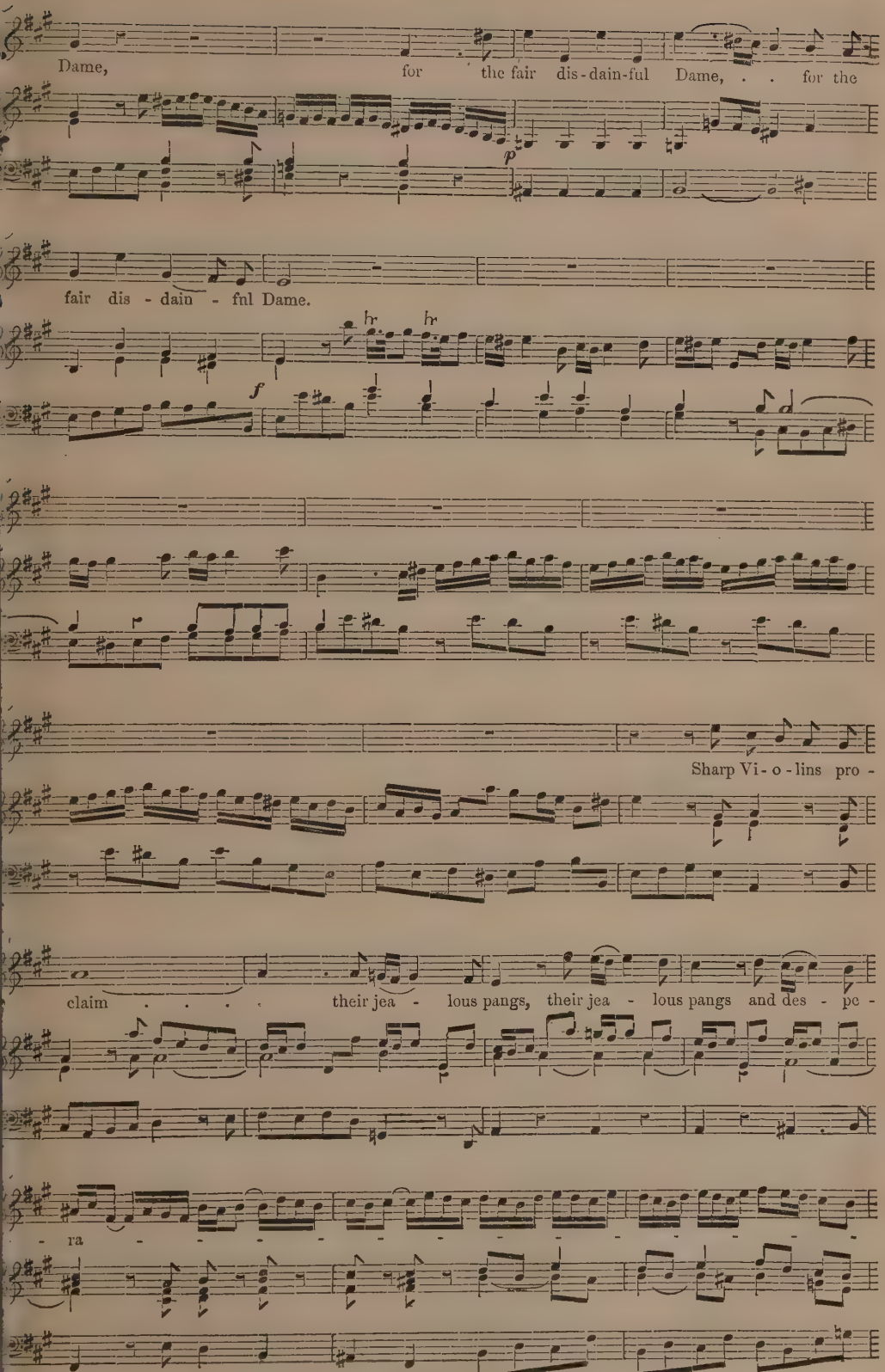

the soft com - plain . . . ing Flute in dy-ing notes dis-
- - co - vers, the woes of hope - less lo - vers, whose dirge . . is
whis - per'd, is whis - per'd, whis - per'd
by the warb - - - - - - - - - - - - - -
- - - - - - - - - - ling Lute ; whose dirge is
whis - per'd by the warb - - - - - - - - - - -

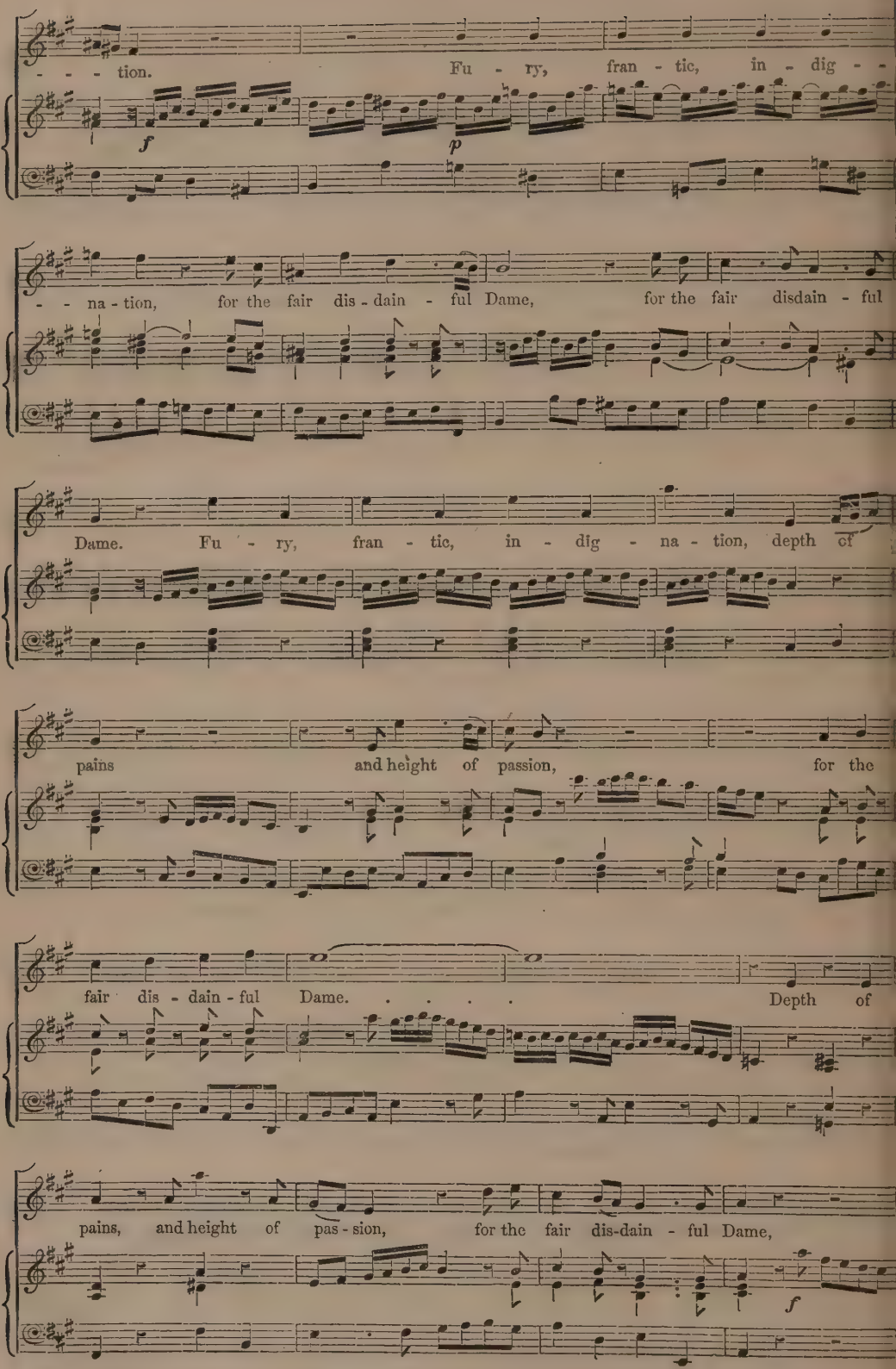

ling Lute.
Adagio.
Whose dirge is . . whisper'd by the warb - - - -
Adagio.
ling Lute.
Tutti. f a tempo.
8ves.
8ves.
Flute solo. (ad lib.)
Adagio.
f A tempo.
8ves.

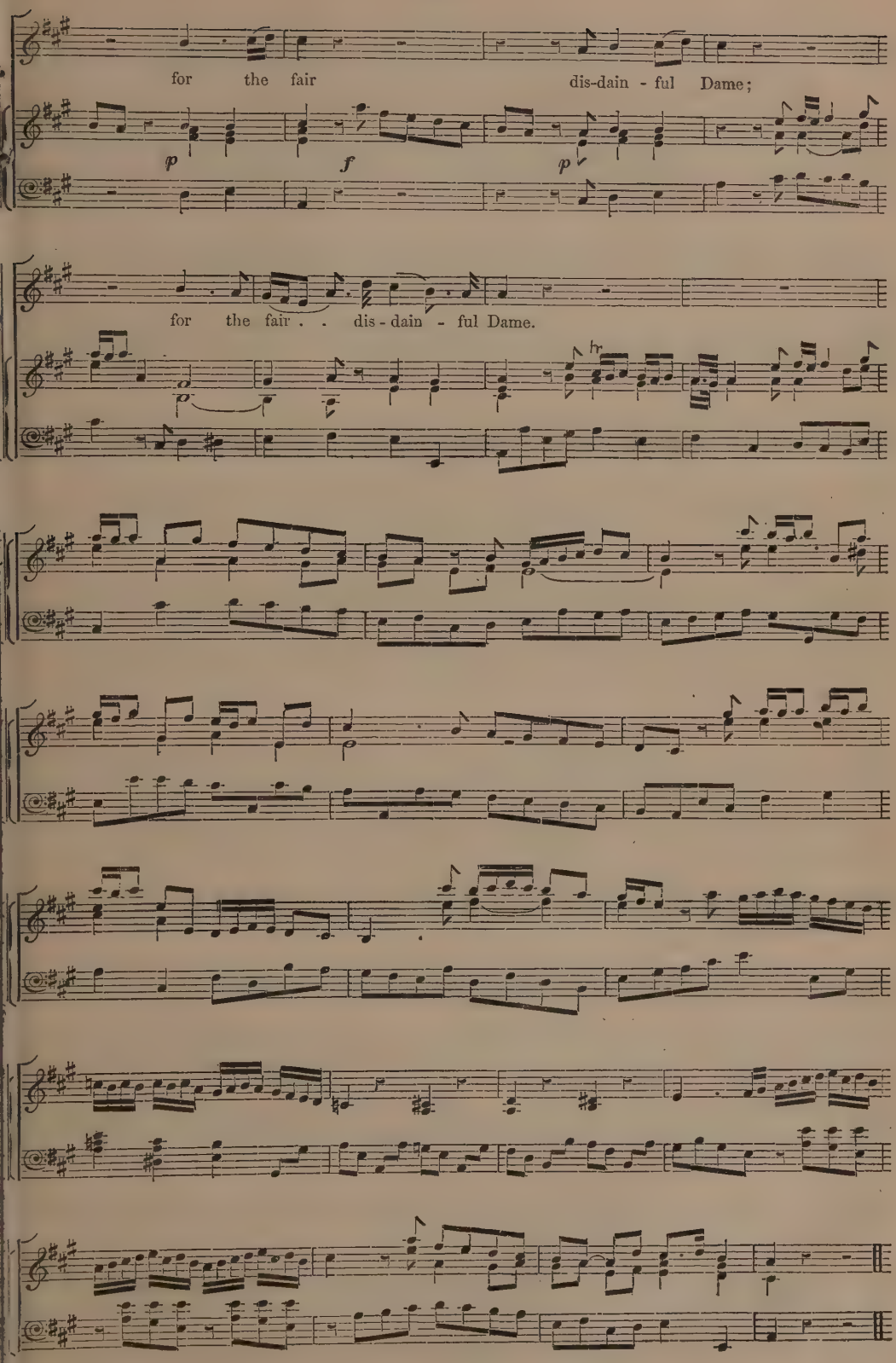
No. 9. AIR.—SHARP VIOLINS PROCLAIM.



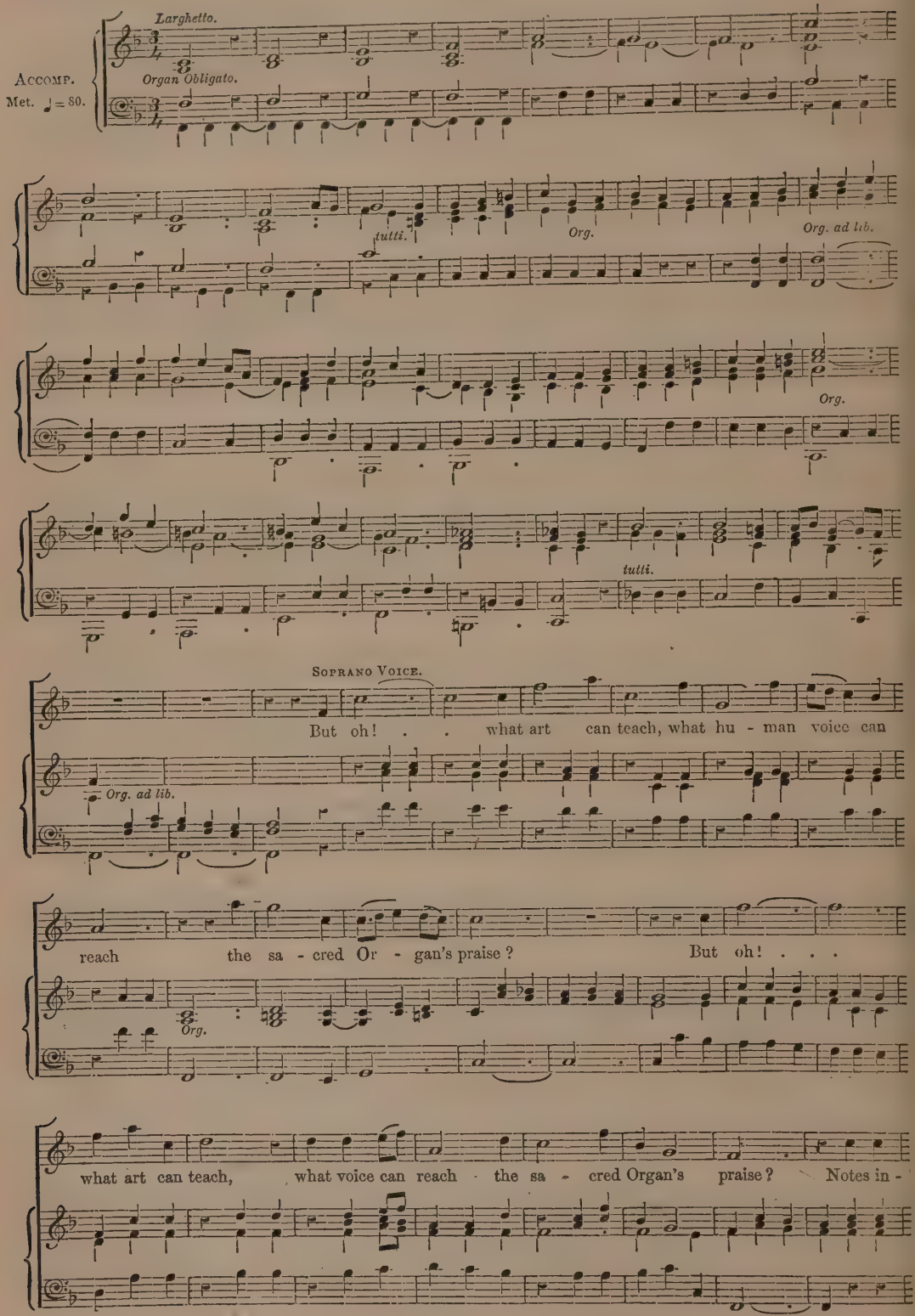

Sharp Vi - o - lins pro -
- - claim their jea - lous pangs and des - pe - ra - - - - -
- - - - - - - - - - - - - - - - tion, their jea - lous
pangs and des - - pe - ra - tion.
Fu - ry,
fran - tic, in - dig - na - tion, depth of pains,
and height of passion
for the fair dis-dain - ful

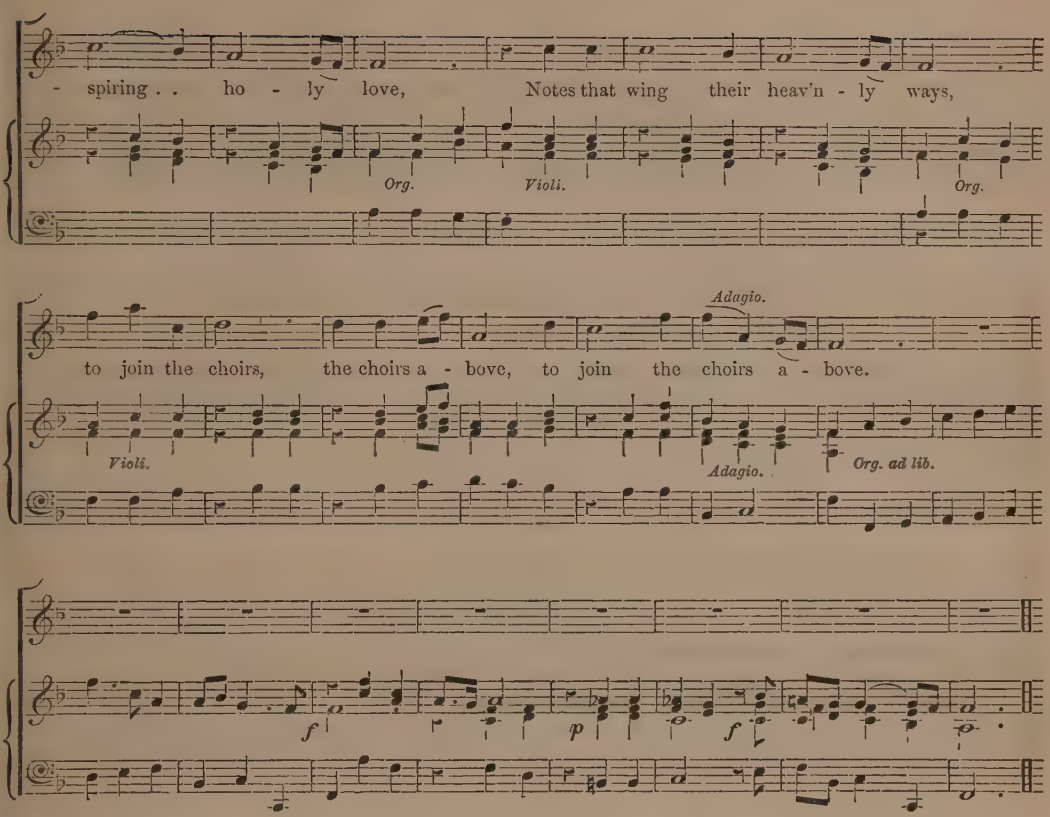

Dame, for the fair dis-dain-ful Dame, . . for the
p
fair dis - dain - ful Dame.
hr hr
f
Sharp Vi - o - lins pro -
claim . . . . their jea - lous pangs, their jea - lous pangs and des - pe -
- ra - - - - - - - - - - - - - -


- - - tion. Fu - ry, fran - tic, in - dig - -
f
p
- - na - tion, for the fair dis - dain - ful Dame, for the fair disdain - ful
Dame. Fu - ry, fran - tic, in - dig - na - tion, depth of
pains and height of passion, for the
fair dis - dain - ful Dame. . . . . Depth of
pains, and height of pas - sion, for the fair dis-dain - ful Dame,
f

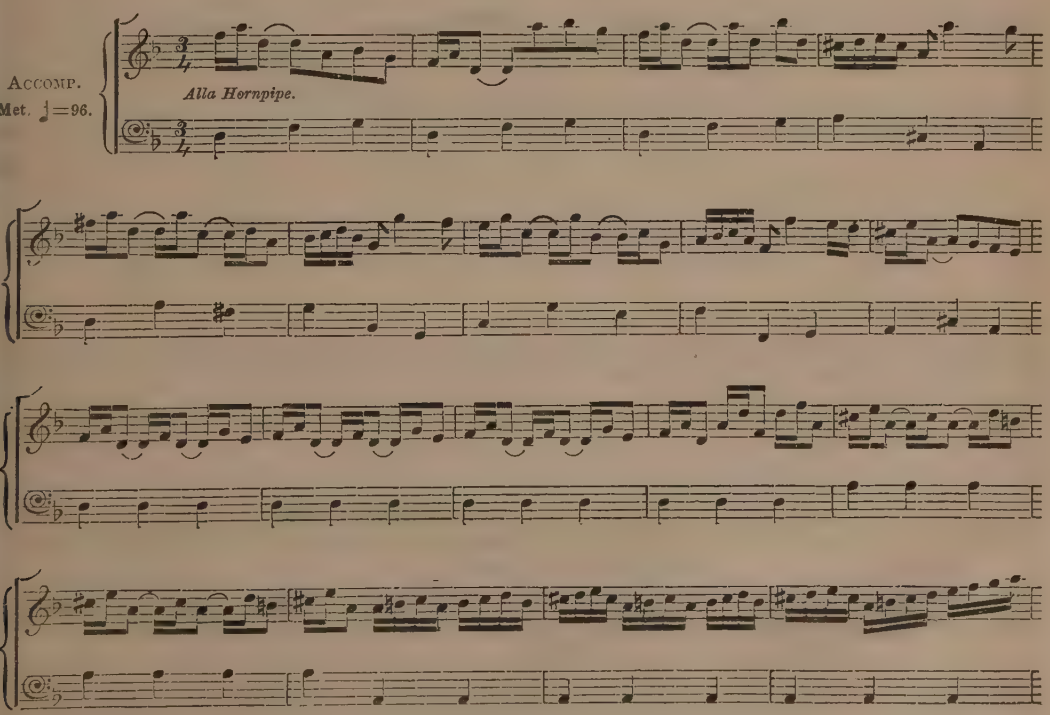

for the fair dis-dain - ful Dame;
p
f
p
for the fair . . dis - dain - ful Dame.
hr

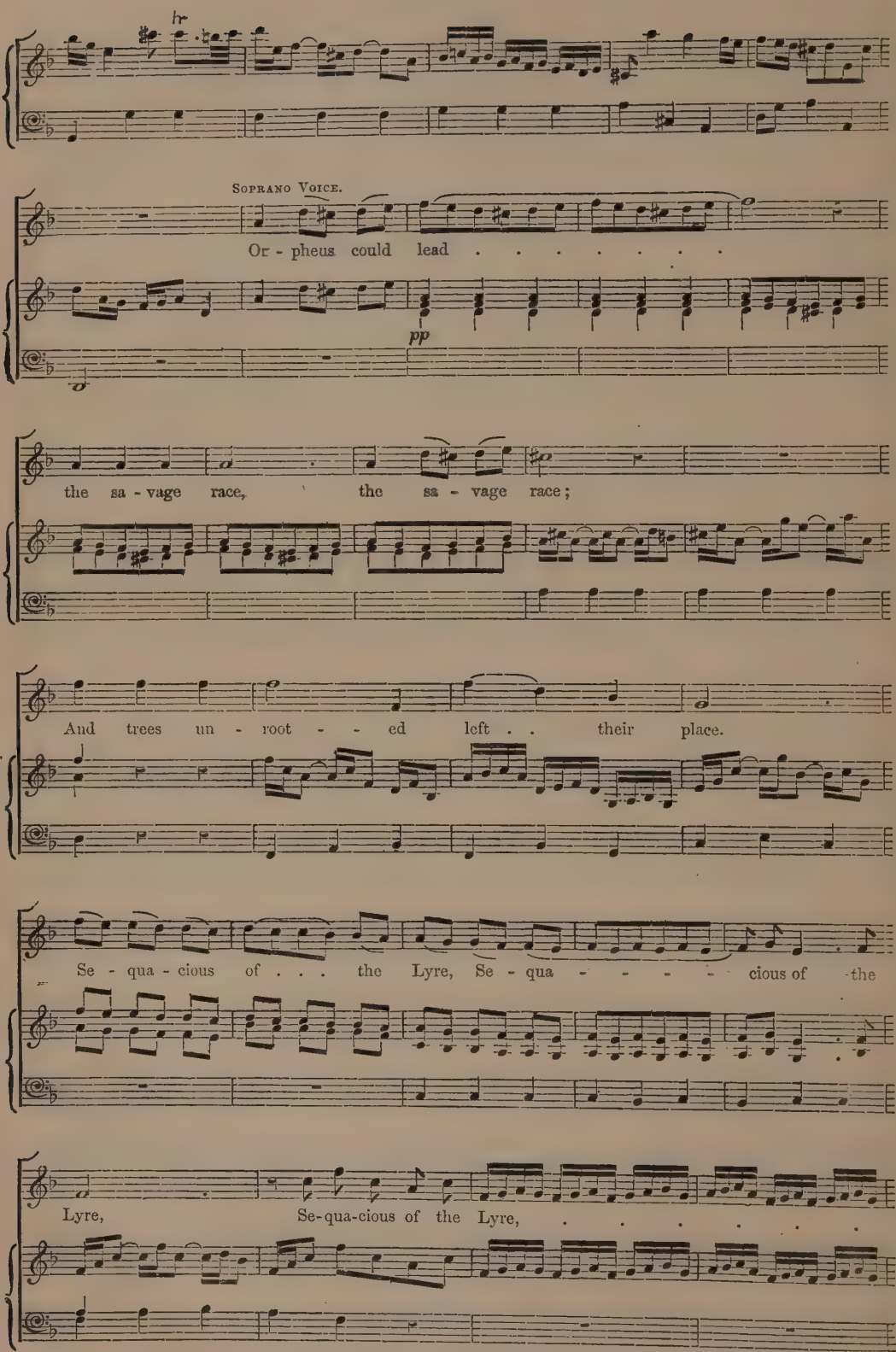
No. 10. AIR.—BUT OH! WHAT ART CAN TEACH.

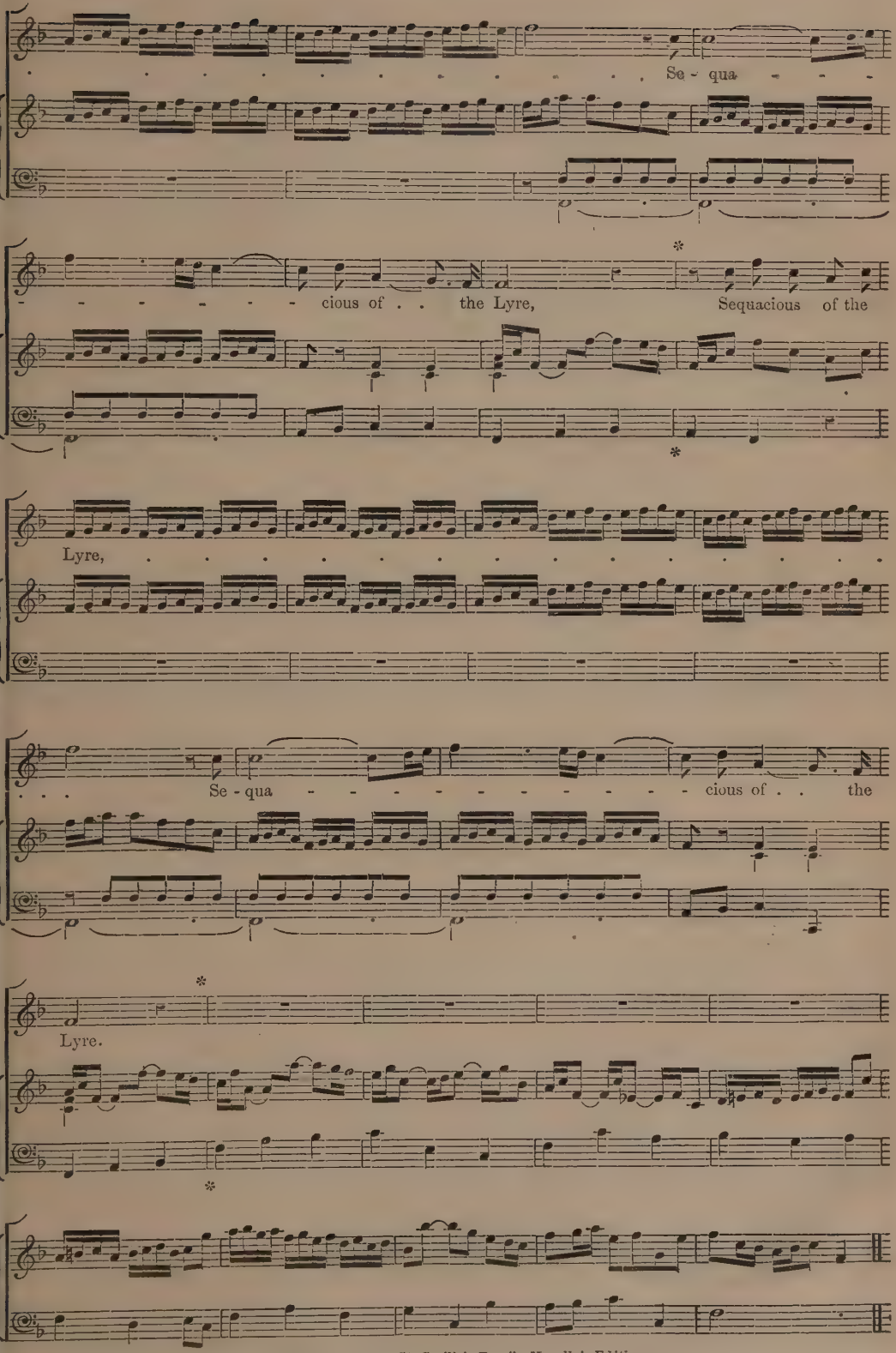

Larghetto.
Accomp.
Organ Obligato.
Met. ♩ = 80.
tutti.
Org.
Org. ad lib.
Org.
tutti.
Soprano Voice.
But oh! . . what art can teach, what hu - man voice can
Org. ad lib.
reach the sa - cred Or - gan's praise? But oh! . . .
Org.
what art can teach, what voice can reach the sa - cred Organ's praise? Notes in -



No. 11. AIR.—ORPHEUS COULD LEAD



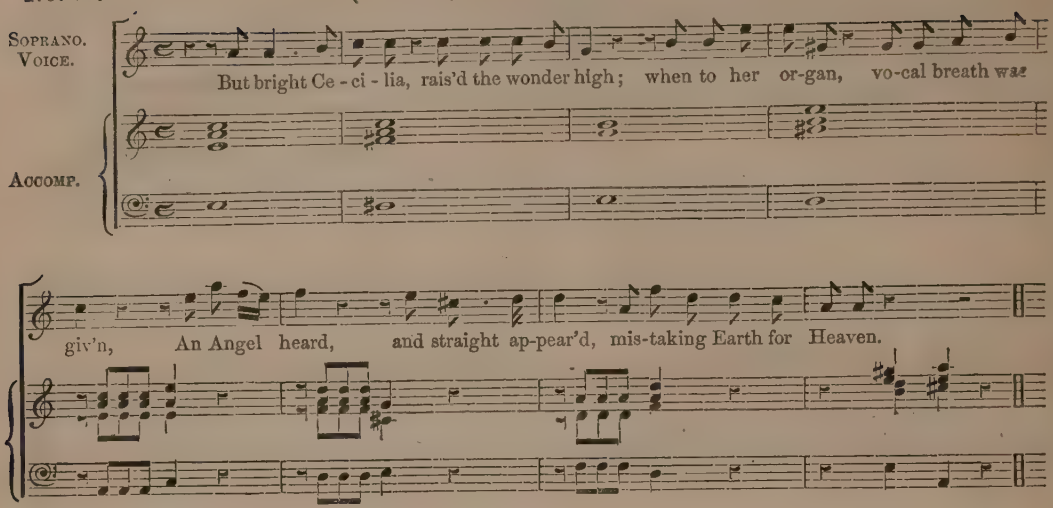

Soprano Voice.
Or - pheus could lead . . . . . .
pp
the sa - vage race, the sa - vage race;
And trees un - root - - ed left . . their place.
Se - qua - cious of . . . the Lyre, Se - qua - - - - - cious of the
Lyre, Se-qua-cious of the Lyre, ...



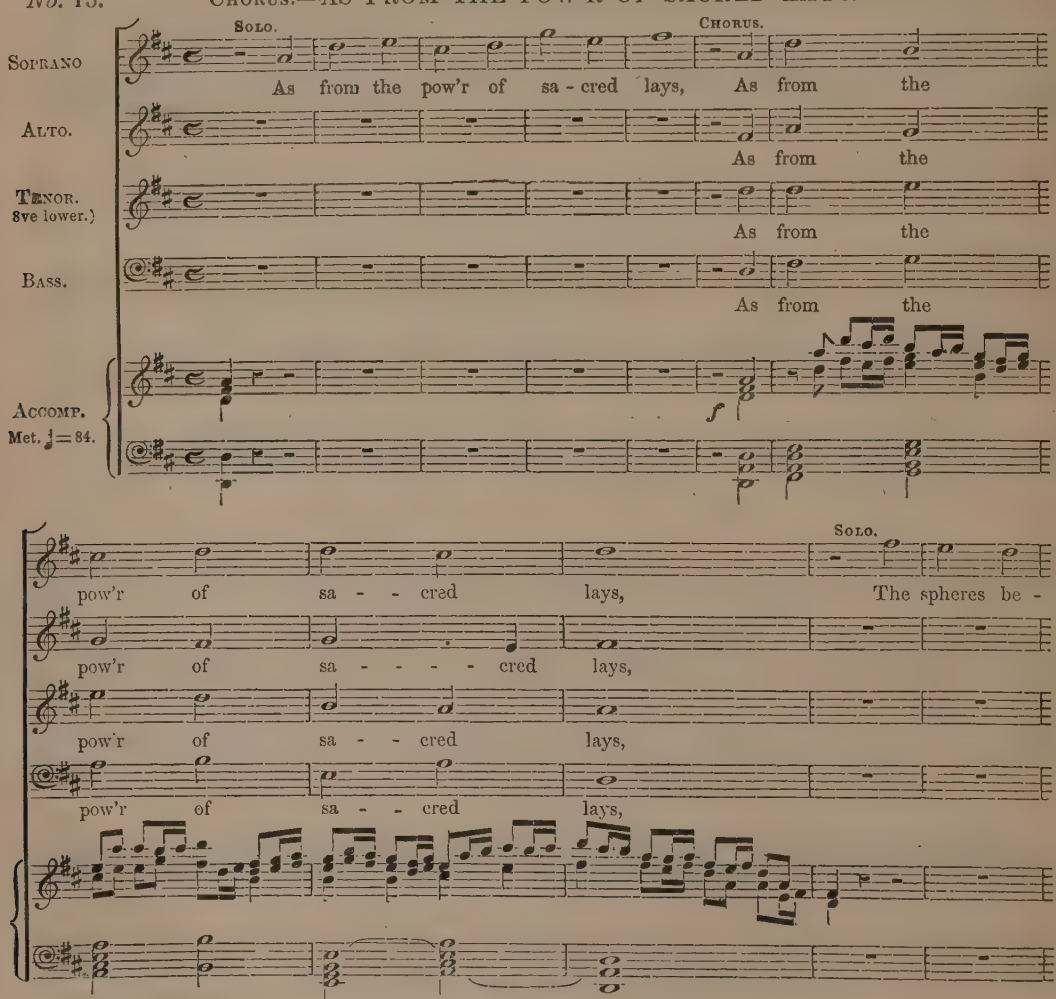
Handel's "Ode on St. Cecilia's Day."—Novello's Edition.

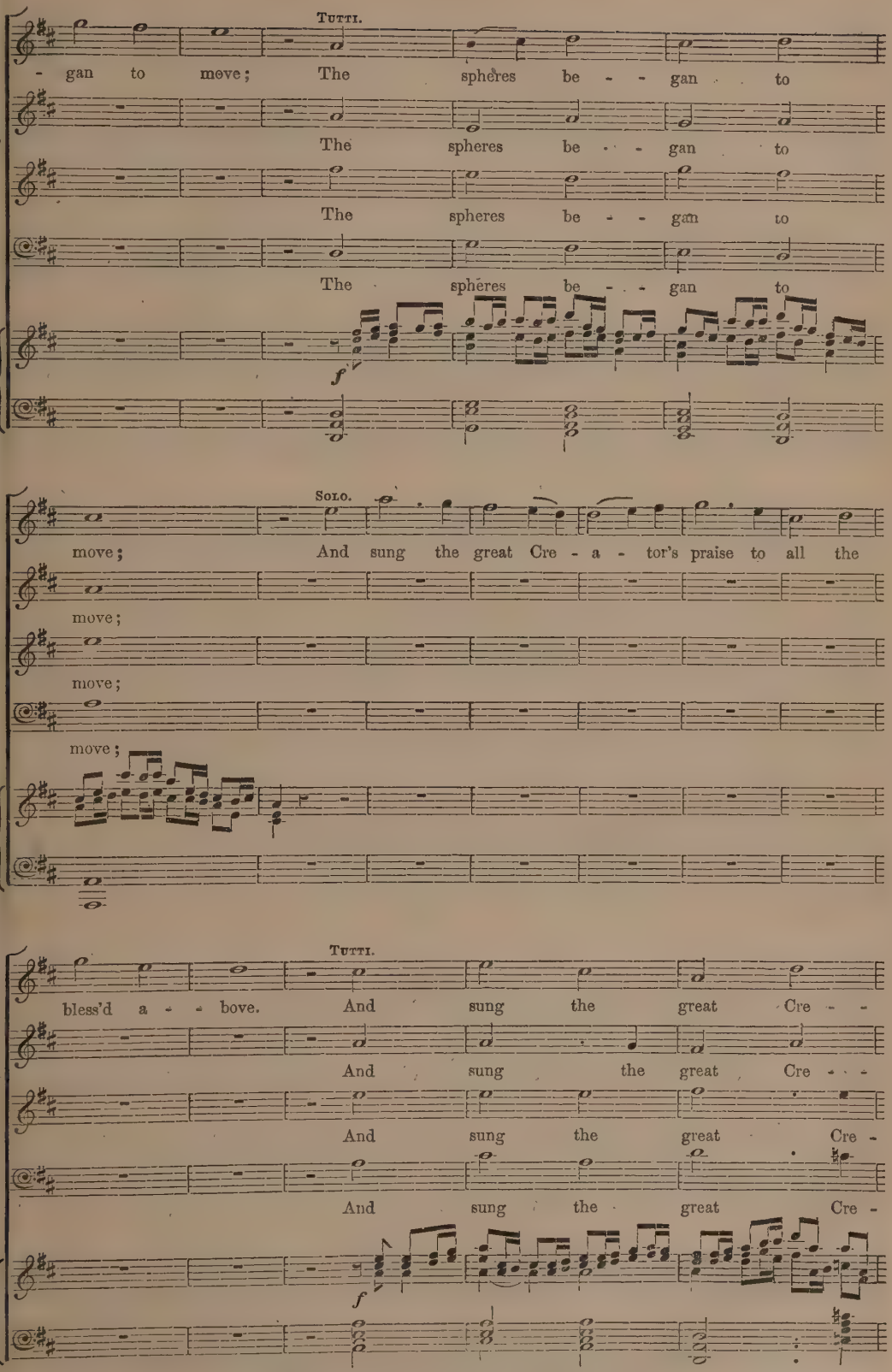
* These 10 bars omitted in the Handel Society's Edition.

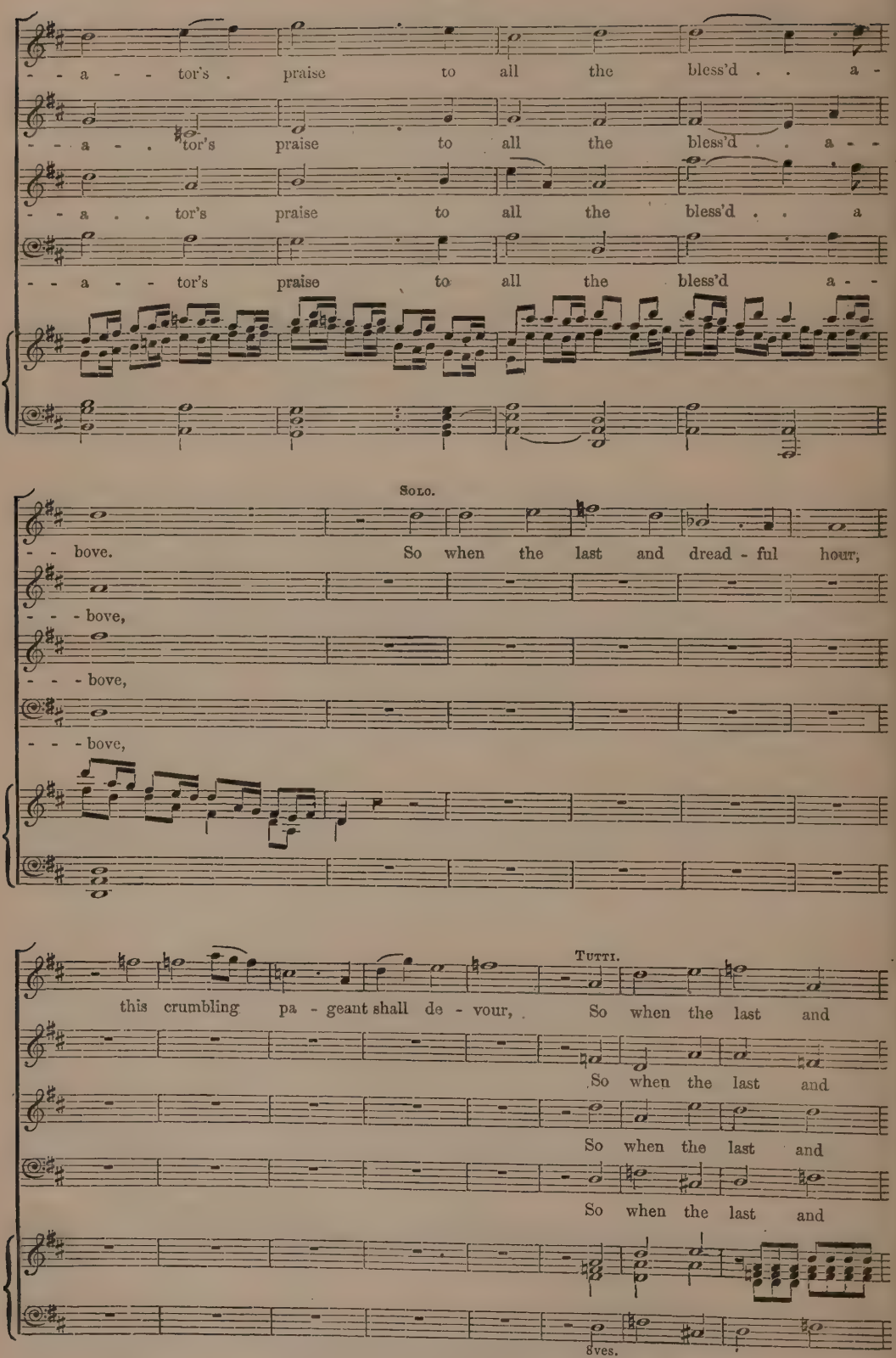
No. 12. RECIT. (ACCOMP.)—BUT BRIGHT CECILIA.

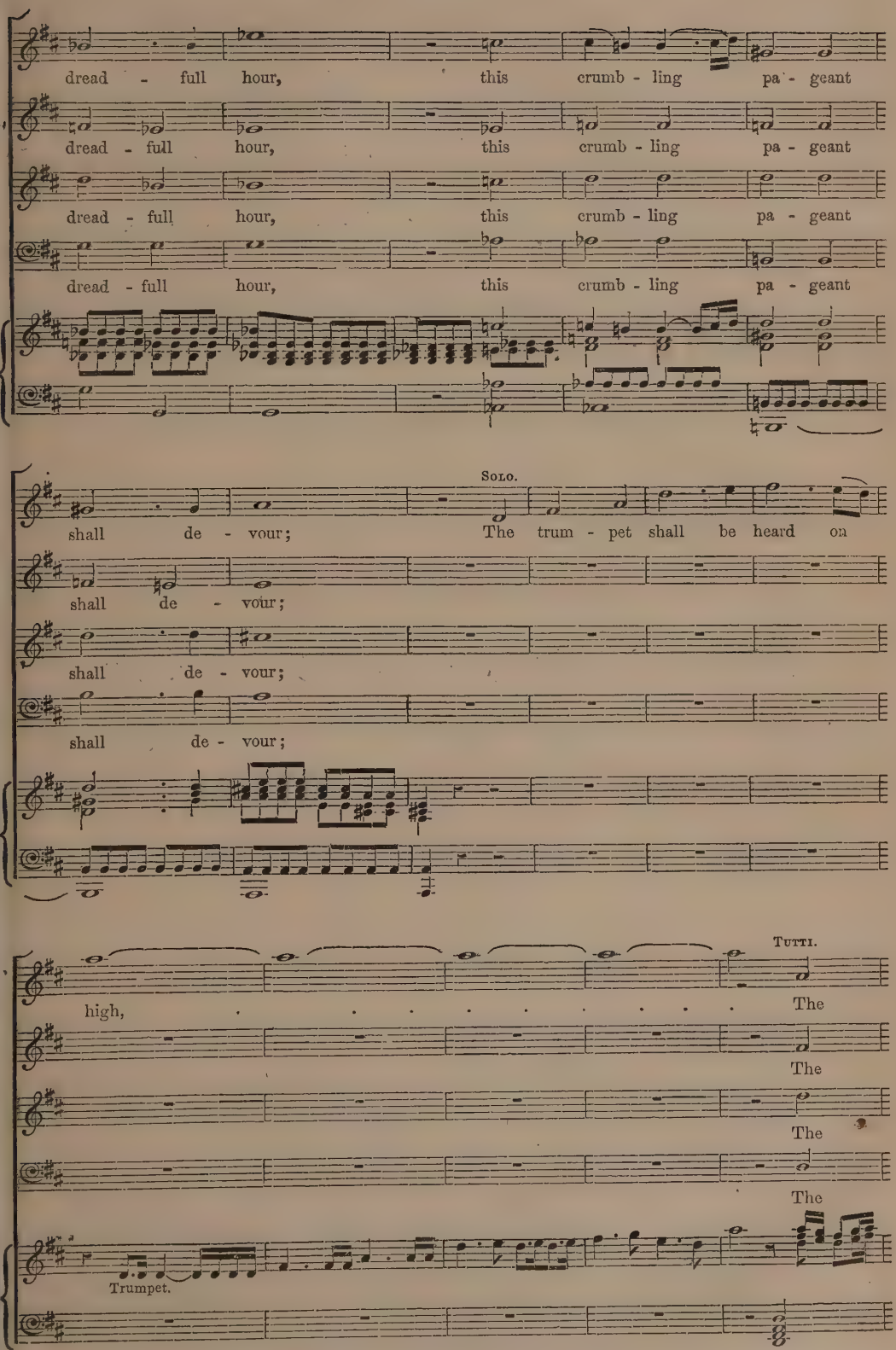

SOPRANO. VOICE.
But bright Ce - ci - lia, rais'd the wonder high; when to her or-gan, vo-cal breath was
ACCOMP.
giv'n, An Angel heard, and straight ap-pear'd, mis-taking Earth for Heaven.

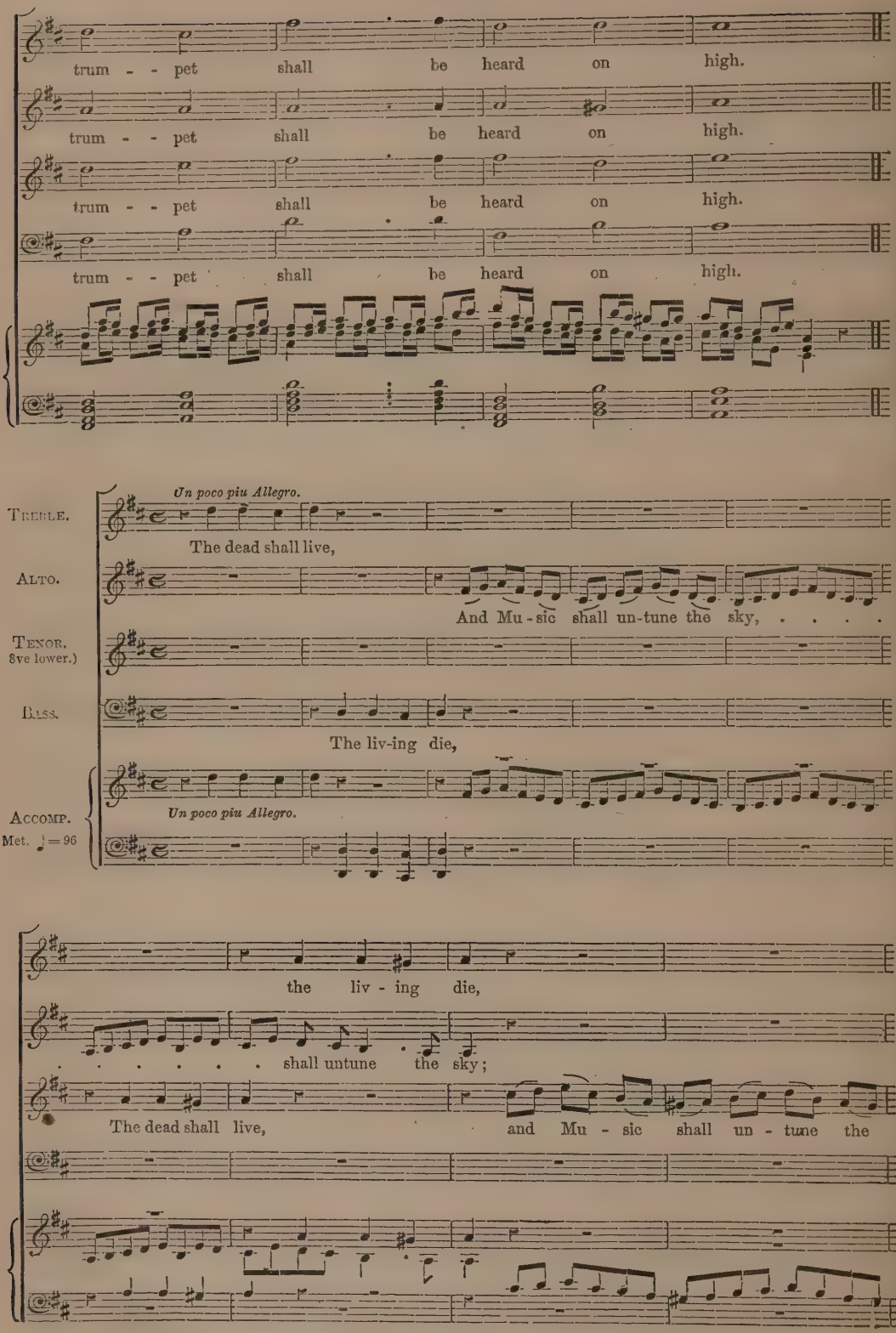
No. 13. CHORUS.—AS FROM THE POW'R OF SACRED LAYS.

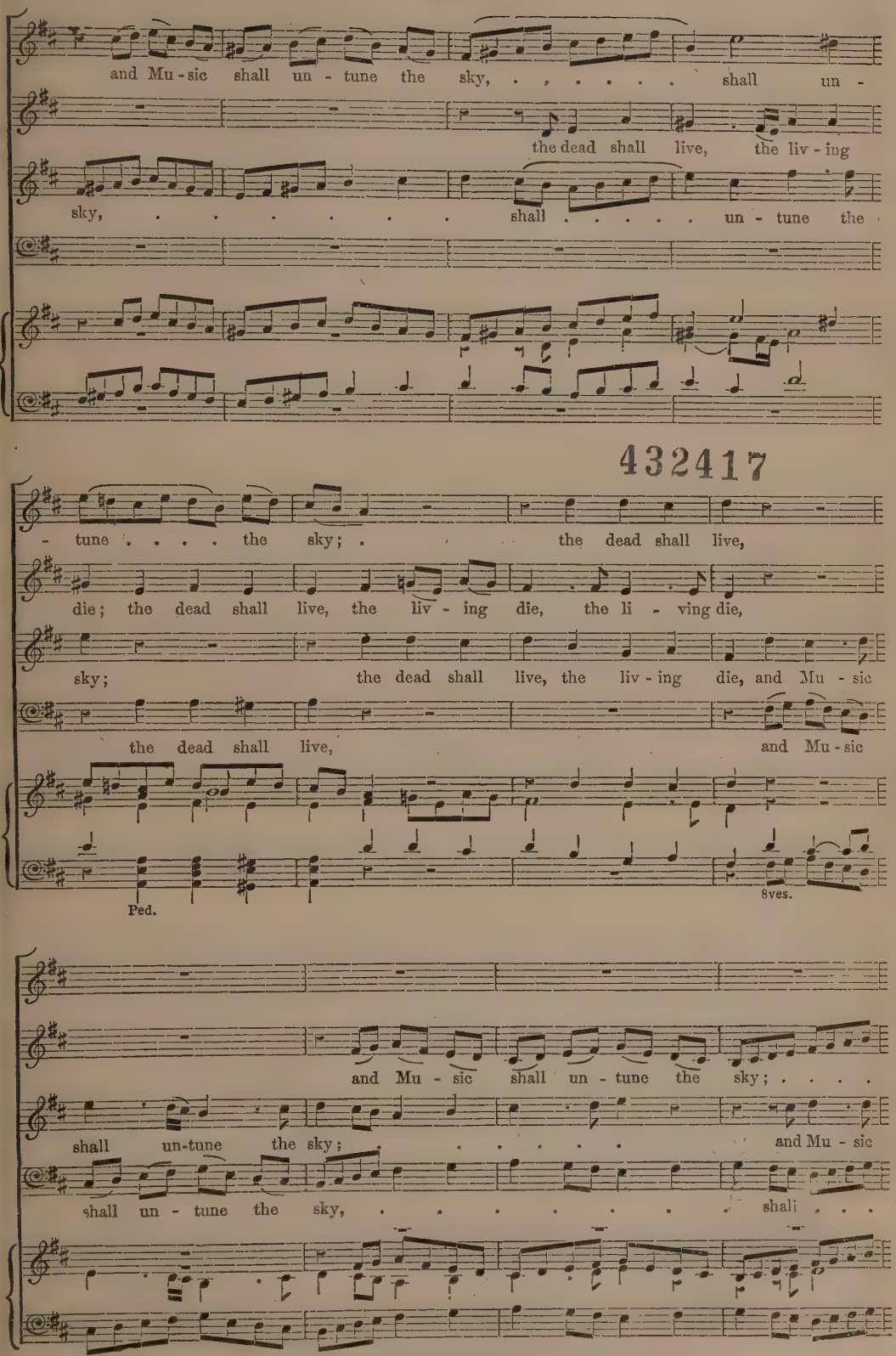



Tutti.
- gan to move; The spheres be - - gan to
The spheres be - - gan to
The spheres be - - gan to
The spheres be - - gan to
f
Solo.
move; And sung the great Cre - a - tor's praise to all the
move;
move;
move;
Tutti.
bless'd a - - bove. And sung the great Cre - -
And sung the great Cre - - -
And sung the great Cre -
And sung the great Cre -
f

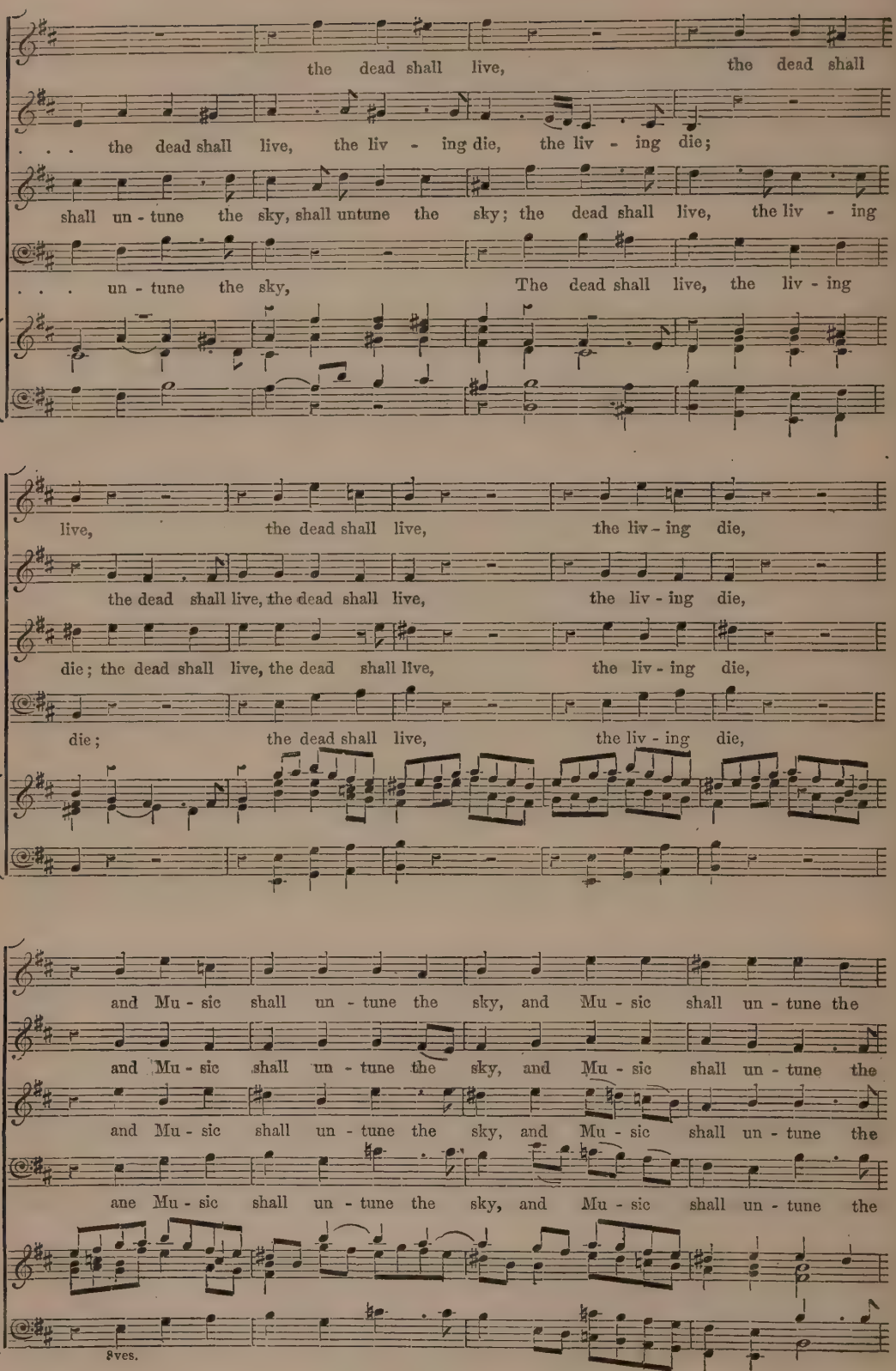

- - a - - tor's . praise to all the bless'd . . a -
- - a - . tor's praise to all the bless'd . . a - -
- - a - . tor's praise to all the bless'd . . a
- - a - - tor's praise to all the bless'd a - -
Solo.
- - bove. So when the last and dread - ful hour,
- - - bove,
- - - bove,
- - - bove,
Tutti.
this crumbling pa - geant shall de - vour, So when the last and
So when the last and
So when the last and
So when the last and
8ves.

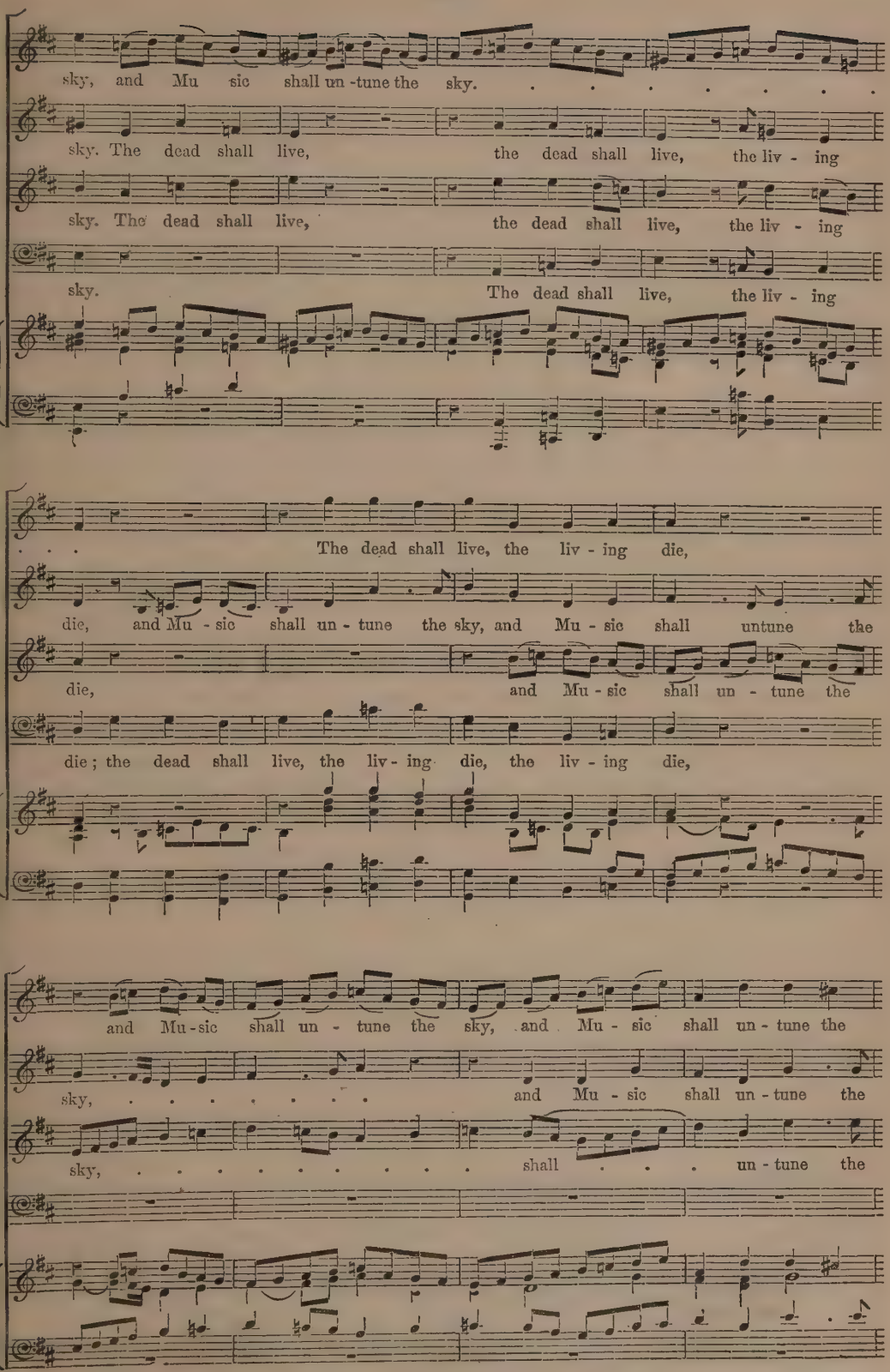

dread - full hour, this crumb - ling pa - geant
dread - full hour, this crumb - ling pa - geant
dread - full hour, this crumb - ling pa - geant
dread - full hour, this crumb - ling pa - geant
Solo.
shall de - vour; The trum - pet shall be heard on
shall de - vour;
shall de - vour;
shall de - vour;
Tutti.
high, ... The
The
The
The
Trumpet.

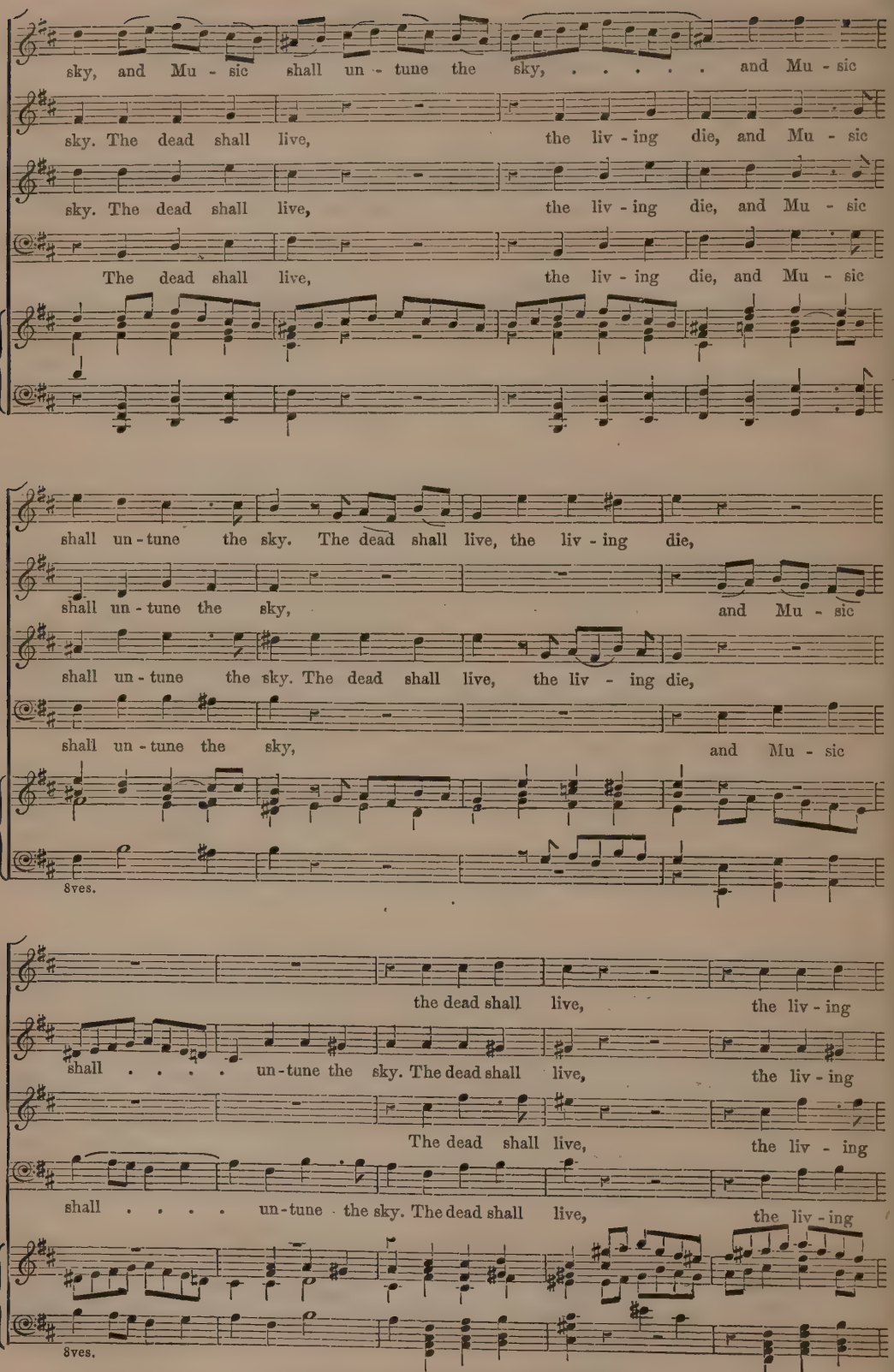

trum - - pet shall be heard on high.
trum - - pet shall be heard on high.
trum - - pet shall be heard on high.
trum - - pet shall be heard on high.
Un poco piu Allegro.
Treble.
The dead shall live,
Alto.
And Mu - sic shall un-tune the sky, ...
Tenor. 8ve lower.)
Bass.
The liv-ing die,
Un poco piu Allegro.
Accomp.
Met. ♩ = 96
the liv - ing die,
. . . . . shall untune the sky;
The dead shall live, and Mu - sic shall un - tune the

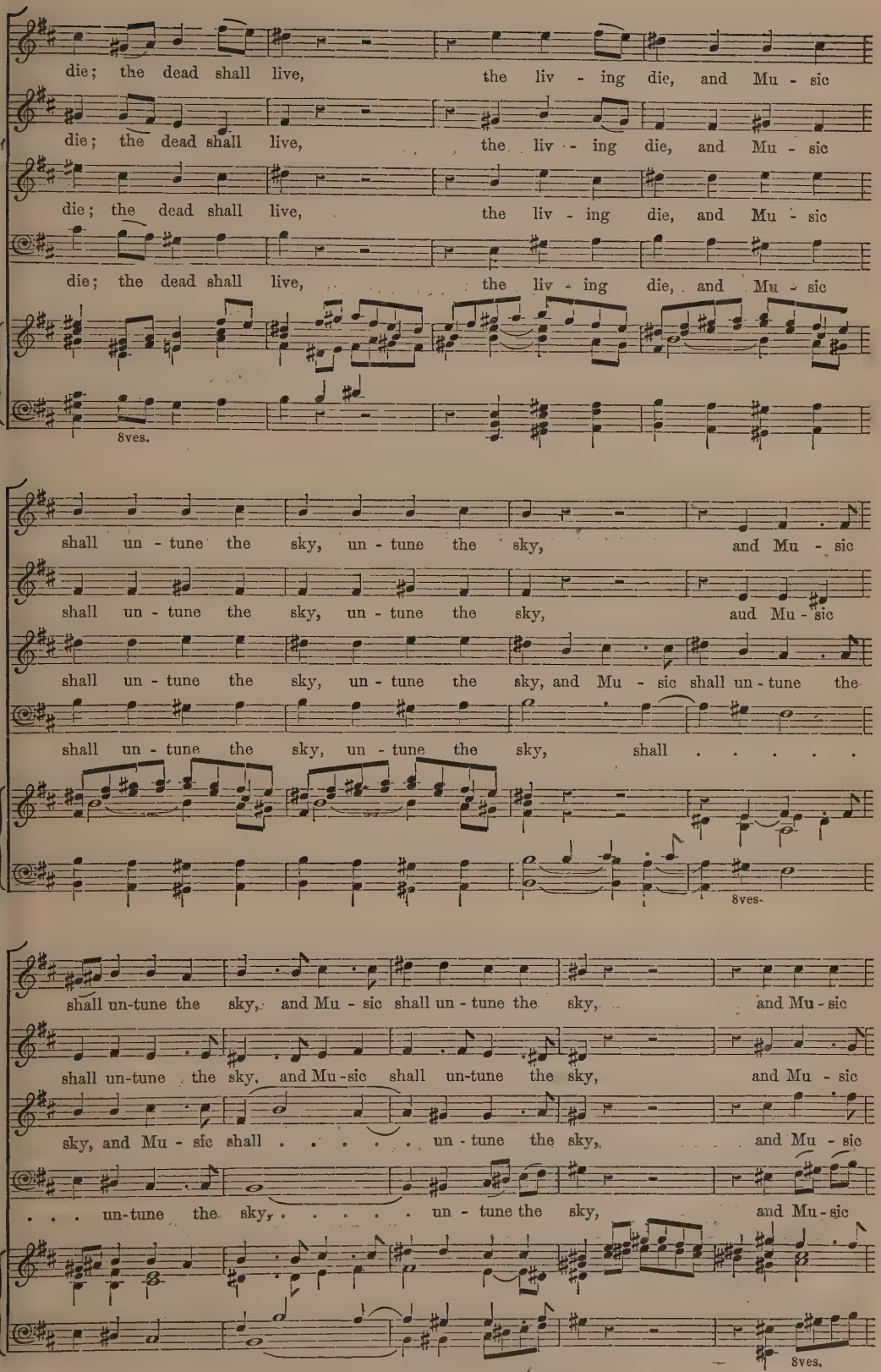

and Mu - sic shall un - tune the sky, ... shall un -
the dead shall live, the liv - ing
sky, ... shall . . . . . un - tune the
- tune . . . . the sky; . . the dead shall live,
die; the dead shall live, the liv - ing die, the li - ving die,
sky; the dead shall live, the liv - ing die, and Mu - sic
the dead shall live, and Mu - sic
Ped.
8ves.
and Mu - sic shall un - tune the sky; . . . .
shall un-tune the sky; . . . . . and Mu - sic
shall un - tune the sky, ... shall . . .

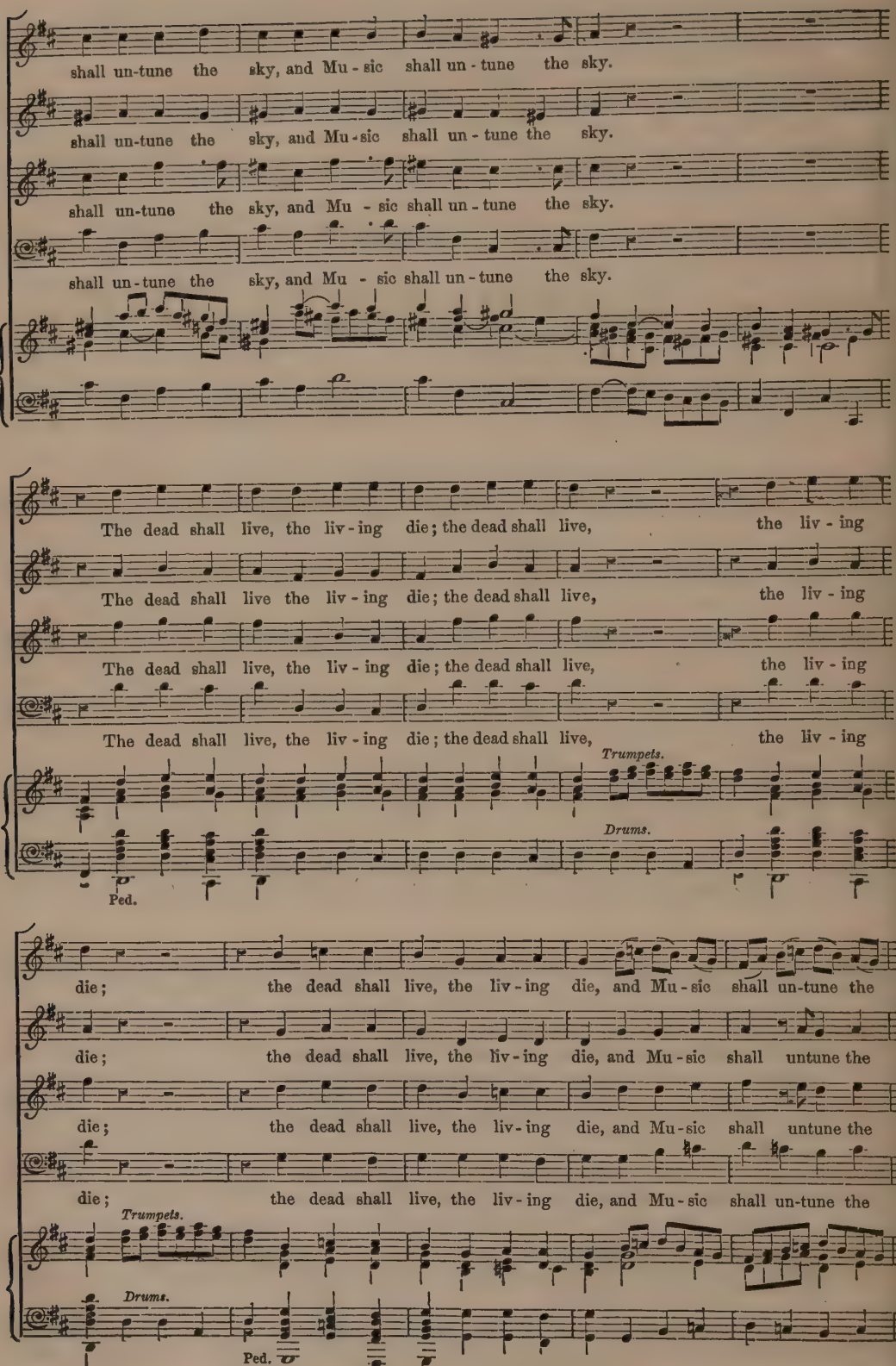
432417

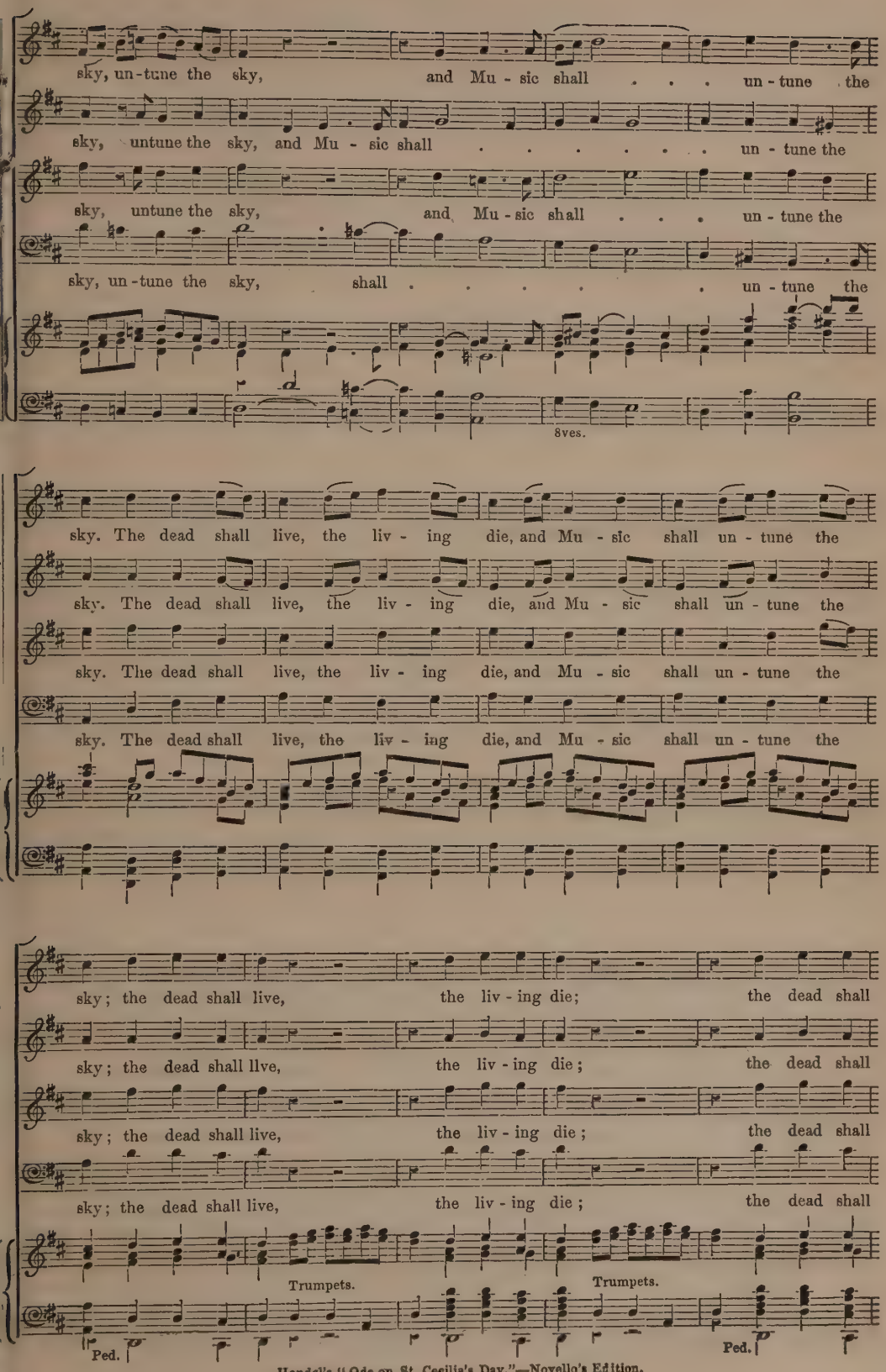

the dead shall live, the dead shall
. . . the dead shall live, the liv - ing die, the liv - ing die;
shall un - tune the sky, shall untune the sky; the dead shall live, the liv - ing
. . . un - tune the sky, The dead shall live, the liv - ing
live, the dead shall live, the liv - ing die,
the dead shall live, the dead shall live, the liv - ing die,
die; the dead shall live, the dead shall live, the liv - ing die,
die; the dead shall live, the liv - ing die,
and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
ane Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
8ves.

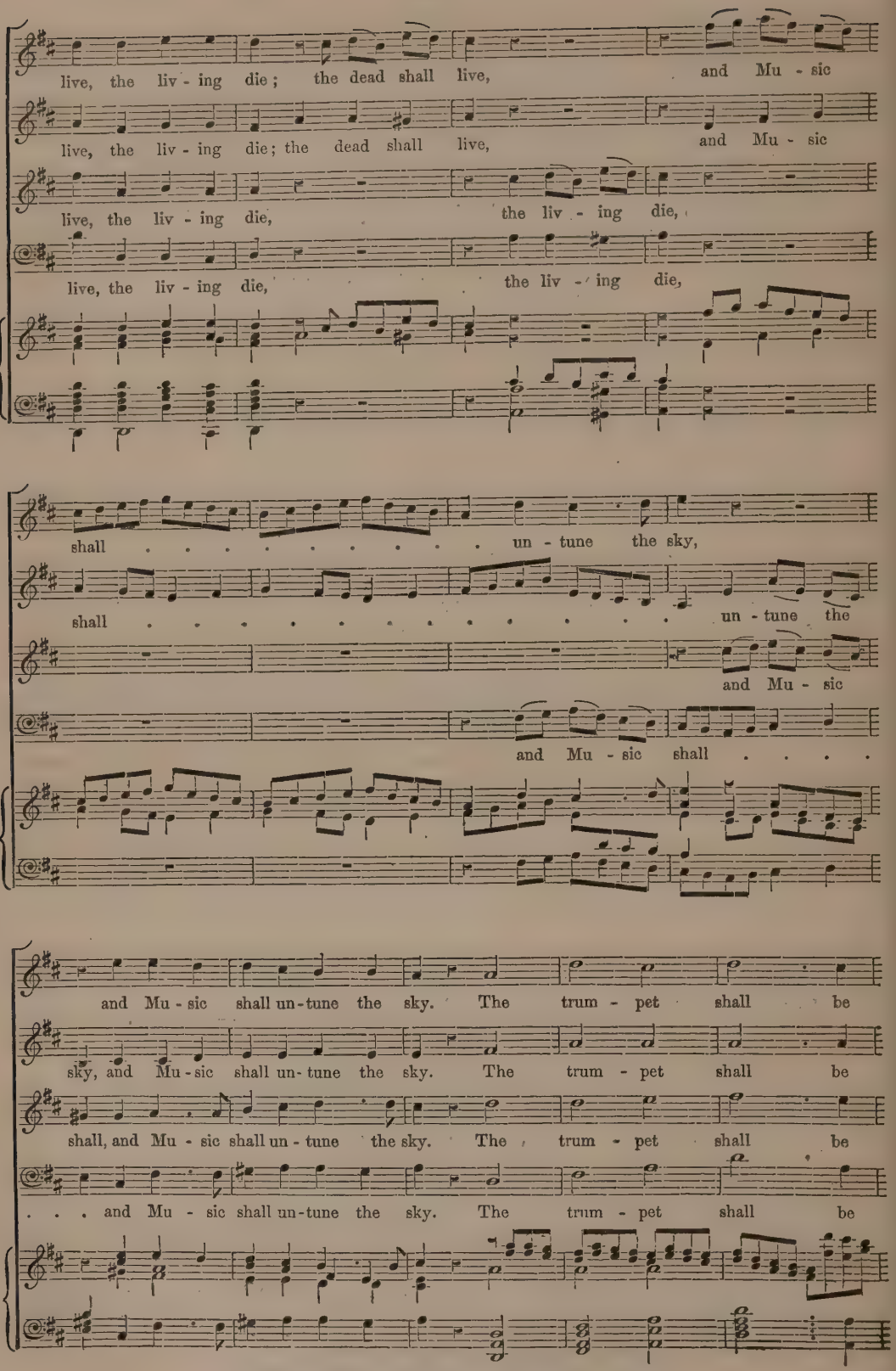

sky, and Mu sic shall un-tune the sky.
sky. The dead shall live, the dead shall live, the liv - ing
sky. The dead shall live, the dead shall live, the liv - ing
sky. The dead shall live, the liv - ing
The dead shall live, the liv - ing die,
die, and Mu - sic shall un - tune the sky, and Mu - sic shall untune the
die, and Mu - sic shall un - tune the
die; the dead shall live, the liv - ing die, the liv - ing die,
and Mu-sic shall un - tune the sky, and Mu - sic shall un - tune the
sky, and Mu - sic shall un - tune the
sky, shall un - tune the

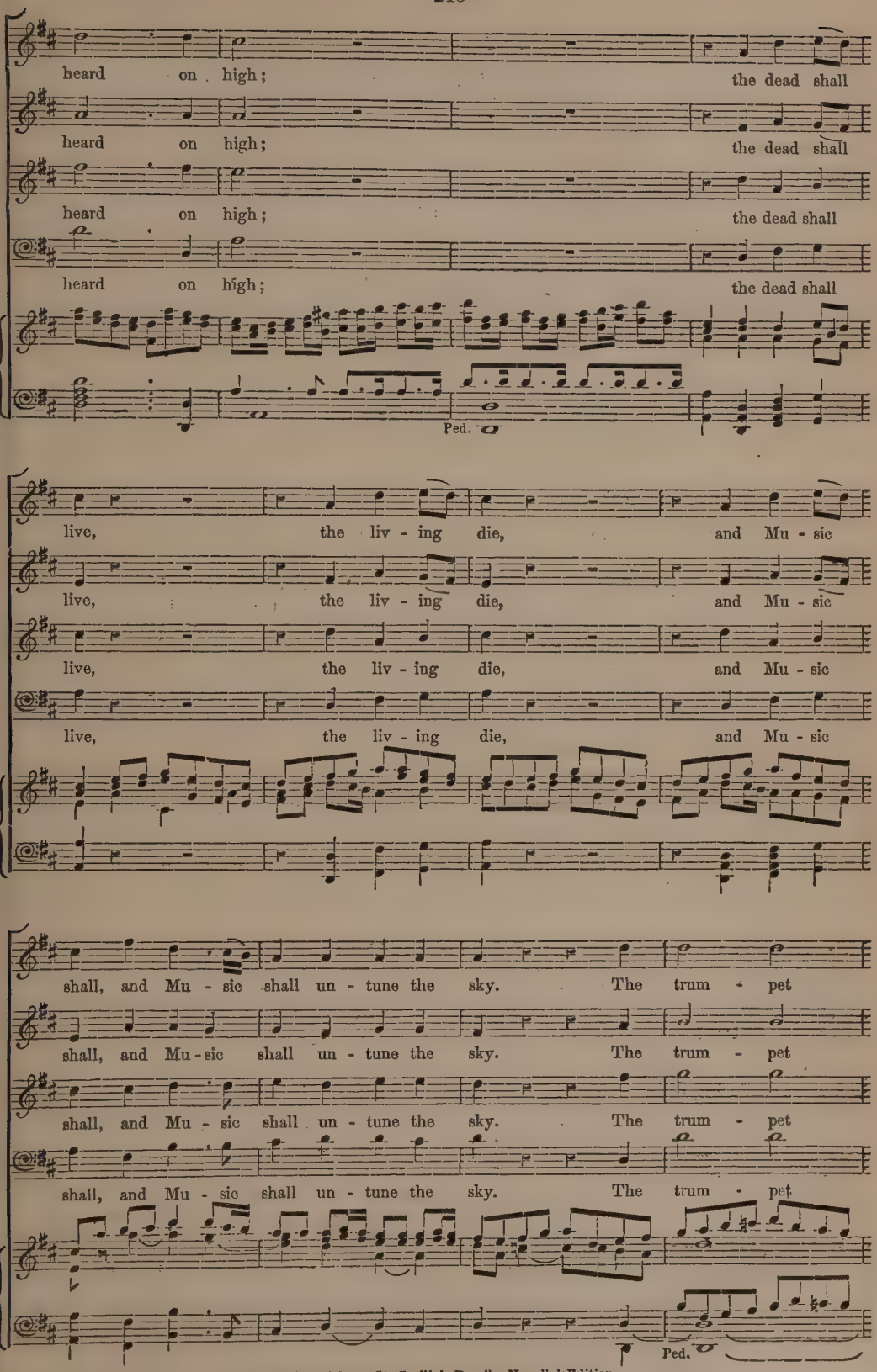

sky, and Mu - sic shall un - tune the sky, ... and Mu - sic
sky. The dead shall live, the liv - ing die, and Mu - sic
sky. The dead shall live, the liv - ing die, and Mu - sic
The dead shall live, the liv - ing die, and Mu - sic
shall un - tune the sky. The dead shall live, the liv - ing die,
shall un - tune the sky, and Mu - sic
shall un - tune the sky. The dead shall live, the liv - ing die,
shall un - tune the sky, and Mu - sic
8ves.
the dead shall live, the liv - ing
shall . . . . un - tune the sky. The dead shall live, the liv - ing
The dead shall live, the liv - ing
shall . . . . un - tune the sky. The dead shall live, the liv - ing
8ves.

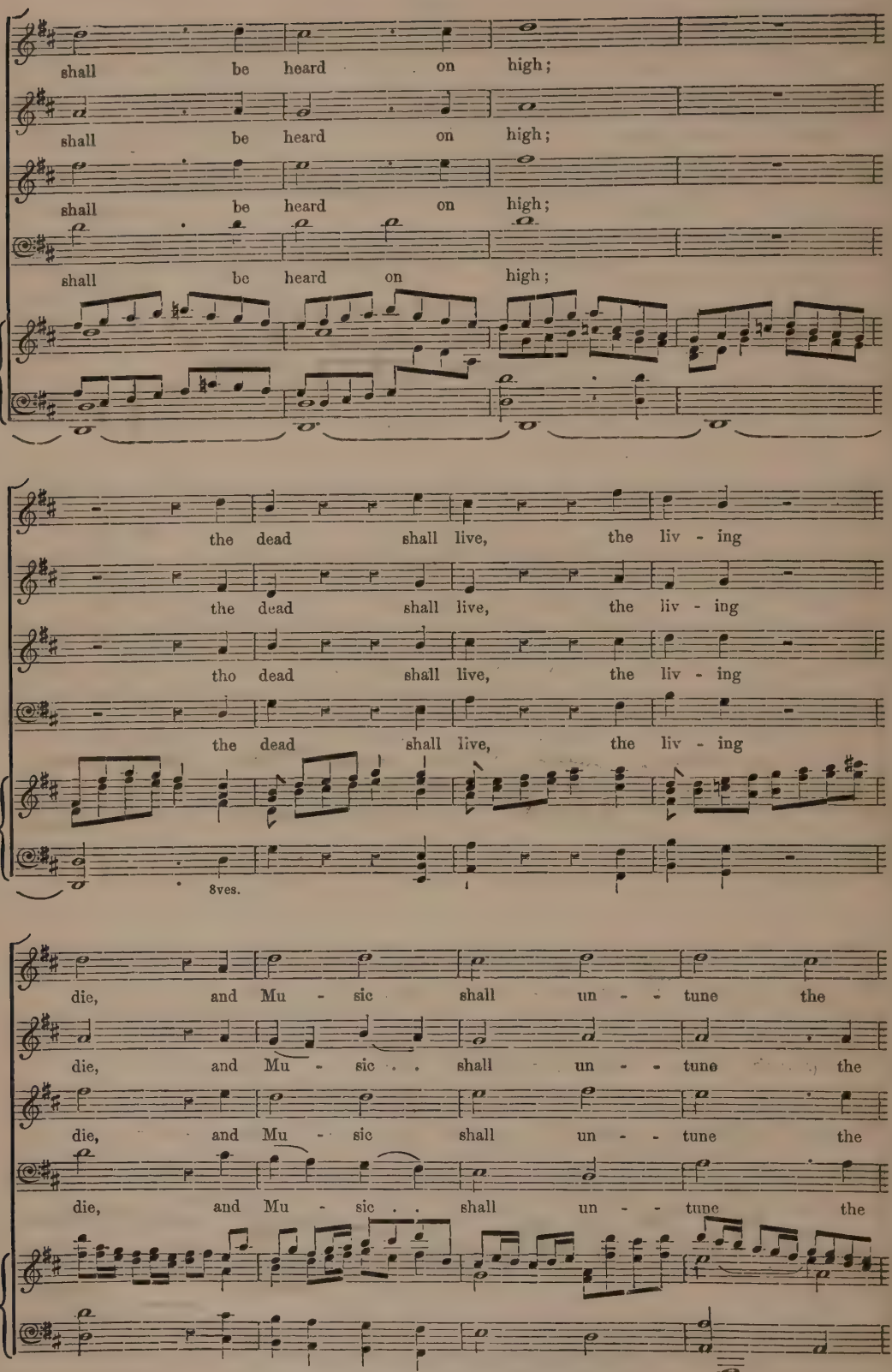
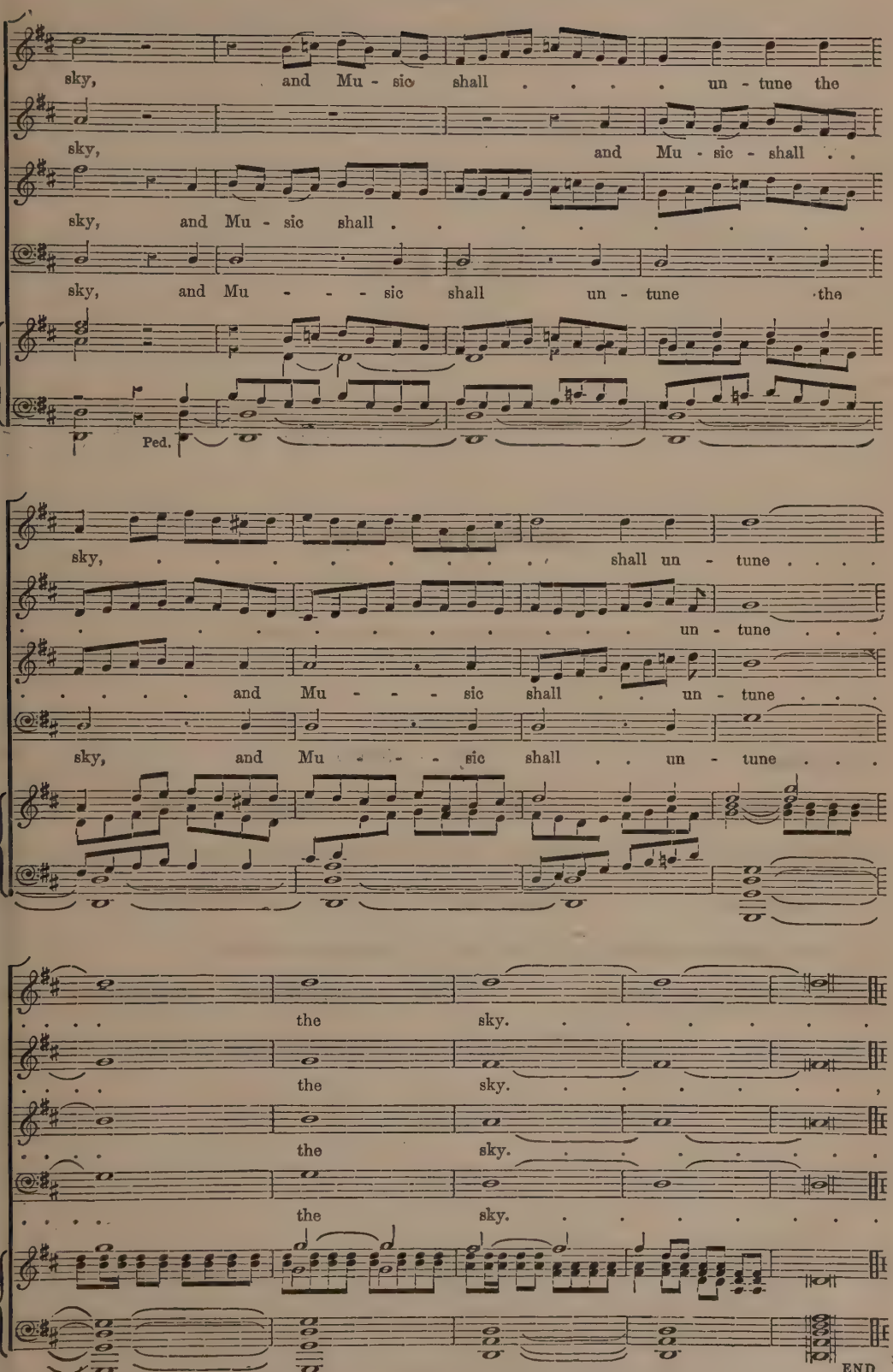

die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic
8ves.
shall un - tune the sky, un - tune the sky, and Mu - sic
shall un - tune the sky, un - tune the sky, and Mu - sic
shall un - tune the sky, un - tune the sky, and Mu - sic shall un - tune the
shall un - tune the sky, un - tune the sky, shall . . . . .
8ves.
shall un-tune the sky, and Mu - sic shall un - tune the sky, and Mu - sic
shall un-tune the sky, and Mu - sic shall un-tune the sky, and Mu - sic
sky, and Mu - sic shall . . . . . un - tune the sky, and Mu - sic
. . . un-tune the sky, ... un - tune the sky, and Mu - sic
8ves.


shall un-tune the sky, and Mu-sic shall un-tune the sky.
shall un-tune the sky, and Mu-sic shall un-tune the sky.
shall un-tune the sky, and Mu-sic shall un-tune the sky.
shall un-tune the sky, and Mu-sic shall un-tune the sky.
The dead shall live, the liv-ing die; the dead shall live, the liv-ing
The dead shall live the liv-ing die; the dead shall live, the liv-ing
The dead shall live, the liv-ing die; the dead shall live, the liv-ing
The dead shall live, the liv-ing die; the dead shall live, the liv-ing
Trumpets.
Drums.
Ped.
die; the dead shall live, the liv-ing die, and Mu-sic shall un-tune the
die; the dead shall live, the liv-ing die, and Mu-sic shall untune the
die; the dead shall live, the liv-ing die, and Mu-sic shall untune the
die; the dead shall live, the liv-ing die, and Mu-sic shall un-tune the
Trumpets.
Drums.
Ped.


sky, un-tune the sky, and Mu - sic shall . . . un - tune the
sky, untune the sky, and Mu - sic shall . . . . . un - tune the
sky, untune the sky, and Mu - sic shall . . . un - tune the
sky, un-tune the sky, shall . . . . . un - tune the
8ves.
sky. The dead shall live, the liv - ing die, and Mu - sic shall un - tune the
sky. The dead shall live, the liv - ing die, and Mu - sic shall un - tune the
sky. The dead shall live, the liv - ing die, and Mu - sic shall un - tune the
sky. The dead shall live, the liv - ing die, and Mu - sic shall un - tune the
sky; the dead shall live, the liv - ing die; the dead shall
sky; the dead shall llve, the liv - ing die; the dead shall
sky; the dead shall live, the liv - ing die; the dead shall
sky; the dead shall live, the liv - ing die; the dead shall
Trumpets.
Trumpets.
Ped.
Ped.


live, the liv - ing die; the dead shall live, and Mu - sic
live, the liv - ing die; the dead shall live, and Mu - sic
live, the liv - ing die, the liv - ing die,
live, the liv - ing die, the liv - ing die,
shall . . . . . un - tune the sky,
shall . . . . . un - tune the
and Mu - sic
and Mu - sic shall . . . .
and Mu - sic shall un - tune the sky. The trum - pet shall be
sky, and Mu - sic shall un - tune the sky. The trum - pet shall be
shall, and Mu - sic shall un - tune the sky. The trum - pet shall be
. . . and Mu - sic shall un - tune the sky. The trum - pet shall be


heard on high; the dead shall
heard on high; the dead shall
heard on high; the dead shall
heard on high; the dead shall
Ped.
live, the liv - ing die, and Mu - sic
live, the liv - ing die, and Mu - sic
live, the liv - ing die, and Mu - sic
live, the liv - ing die, and Mu - sic
shall, and Mu - sic shall un - tune the sky. The trum - pet
shall, and Mu - sic shall un - tune the sky. The trum - pet
shall, and Mu - sic shall un - tune the sky. The trum - pet
shall, and Mu - sic shall un - tune the sky. The trum - pet
Ped.


shall be heard on high;
shall be heard on high;
shall be heard on high;
shall be heard on high;
the dead shall live, the liv - ing
the dead shall live, the liv - ing
tho dead shall live, the liv - ing
the dead shall live, the liv - ing
8ves.
die, and Mu - sic shall un - - tune the
die, and Mu - sic . . shall un - - tune the
die, and Mu - sic shall un - - tune the
die, and Mu - sic . . shall un - - tune the

sky, and Mu - sic shall . . . . un - tune the
sky, and Mu - sic shall . . .
sky, and Mu - sic shall . . . . . .
sky, and Mu - - - sic shall un - tune the
Ped.
sky, ... shall un - tune . . . .
. . . . . un - tune . . .
. . . . . and Mu - - - sic shall . . un - tune . . .
sky, and Mu - - - sic shall . . un - tune . . .
. . . the sky. . . . . .
. . . . the sky. . . . . ,
. . . the sky. . . . . .
. . . . the sky. . . . . .
END.

INDEX

TO THE

"ODE ON ST. CECILIA'S DAY."

NOVELLO'S EDITION.

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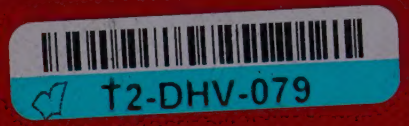
1	Overture		195
2	From Harmony	Recit	198
3	When Nature	Recit *Accomp.*	198
4	From Harmony	Chorus	200
5	What passion cannot Music raise	Air	206
6	The Trumpet's loud clangour	Air and Chorus	210
7	March		216
8	The soft complaining Flute	Air	217
9	Sharp Violins proclaim	Air	221
10	But oh! what art can teach	Air	226
11	Orpheus could lead	Air	227
12	But bright Cecilia	Recit *Accomp.*	230
13	As from the pow'r of sacred lays	Chorus	230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